

The *players* guide to games on screen.

85p
JUNE 1984

TV GAMER

**STEVE
KITCHEN
ON SHUTTLE**

TVG'S REVIEWER PANEL:

43 REVIEWS

IN DEPTH:

4 BIG REVIEWS



TARRANT TA-RA!

**WIN
AN ORIC
ATMOS
SEE PAGE 26**

SPECIAL

ADVENTURE GAMES

FEATURE



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Enter a new and fascinating world with Mike Lewis' guide to being a silicon adventurer. With **15** special adventure games reviewed.

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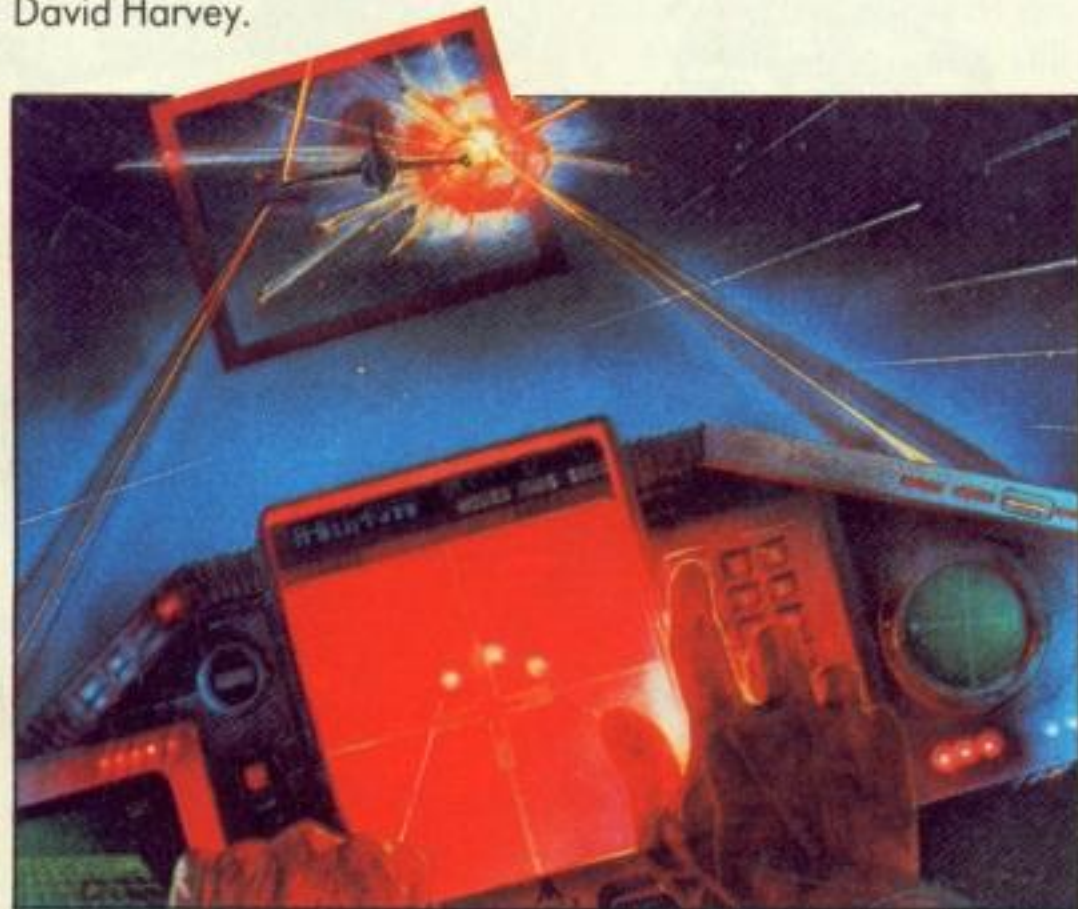
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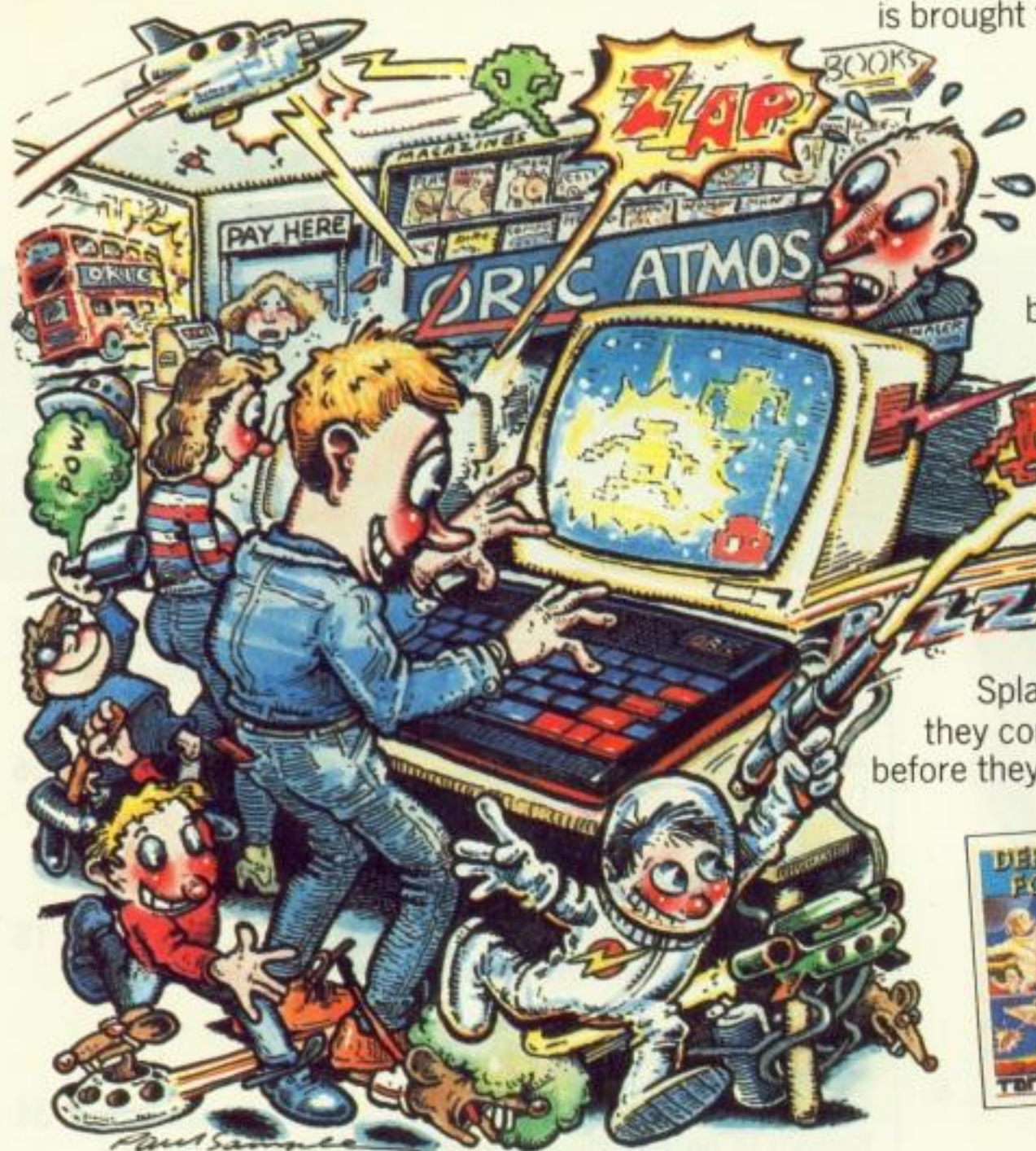
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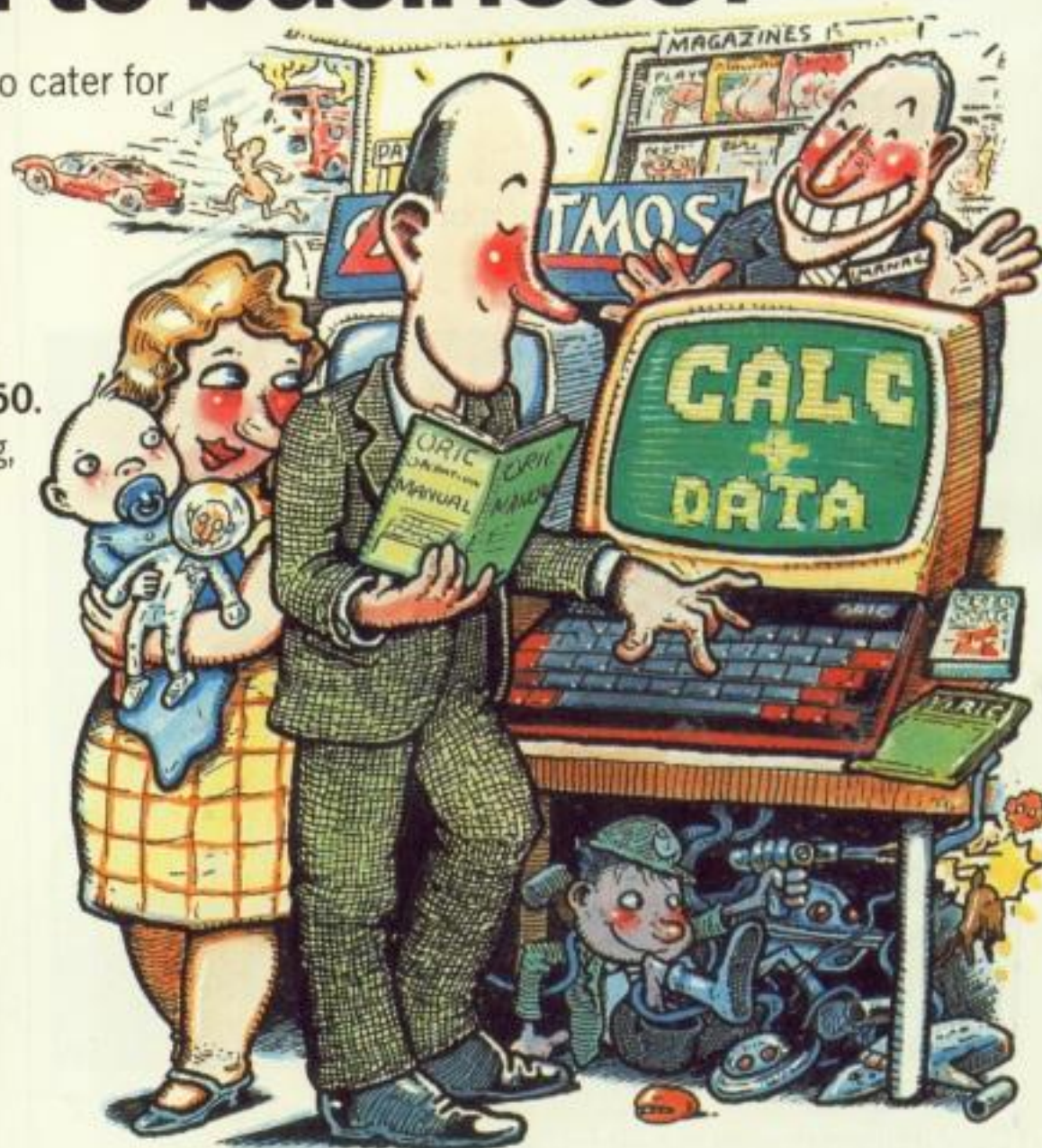
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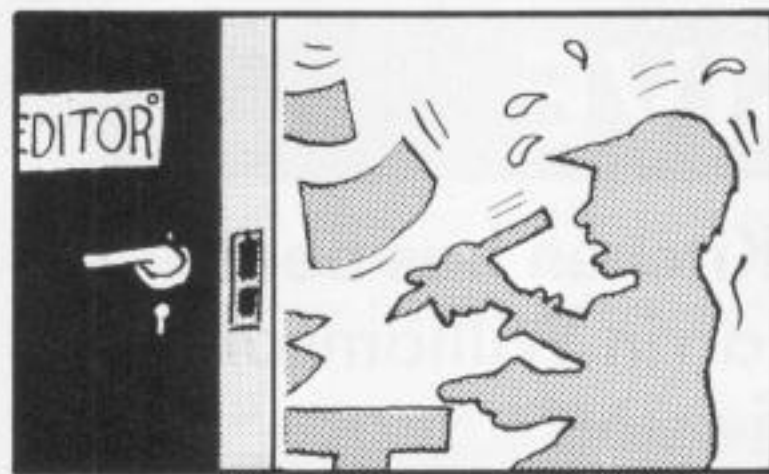
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Keep those letters coming in!

Putting together an issue of *TV Gamer* is a lot of fun – after all there aren't many people who get paid to play video games! But the best part of our "work" is to read the letters we get from readers. That's not to say that they are all full of praise but we certainly know what you think of the mag, and that gives us confidence to give you what you want.

Most readers like the new features and enjoy reading about arcade games and the vast hoard of cassette games now available for the ordinary home computers, but some are still worried that we will abandon cartridge games. Of course we won't. We know that most home computer owners have a VCS or other dedicated game system too. And if anyone tells you that carts are dead, ask them what planet they come from. New games like *Pitfall II*, *Space Shuttle*, *Hero*, *Rocky* and *Treasures of Tarmin* all point to a continuing healthy fan ship among cart gamers.

We had 1100 votes for our "game of the year" competition, the results of which we have published in this issue. Congrats to Activision for *Pitfall*, the overall winner. And now that they have announced the release of *Pitfall II*, we'll be running an in-depth review of it in a later issue. Certainly the review will have to be very good indeed to equal Dave Bishop's in-depth of *Pitfall* in our March issue.

We've lined up two very different stars for you in this issue – Chris Tarrant, of Tiswas, OTT and more recently TV-AM fame, to tell of the making of the world's strangest video, and Steve Kitchen, who spoke to Darrin Williamson for so long on a transatlantic link, that British Telecom will be presenting him with a special gold plated receiver. We've invited Steve to prepare an in-depth review of his own game, *Space Shuttle*, which will be well worth looking out for in our July issue.

Much of this issue is taken up by adventure games, led by our adventure games expert Mike Lewis and ably supported by arcade-adventure reviews from Kevin Knight, Dave Bishop and David Harvey. Incidentally, David has also been working away at *Star Raiders* for the space-game fans.

Even Andy Harris, our intrepid arcade adventurer, couldn't resist a special review of *Dragon's Lair* which is so spectacular that Mike Lewis may have to alter his definition of an "arcade" adventure.

For those readers still anxiously waiting to hear whether they've won any of the winter competition prizes, alas, because each winner is selected by a different manufacturer, it's taking longer than we thought to sort everyone out. Next month, I promise!

John Sanders

REVIEWERS STILL REQUIRED
We need more reviewers for the following systems:
VIC-20, COMMODORE 64, BBC B, SPECTRUM, ORIC, AQUARIUS, DRAGON 32

**SEE BACK PAGE
FOR DETAILS**

EXCLUSIVE

Star programmer Steve Kitchen has been talking to *TV Gamer's* Darrin Williamson about the making of Activision's *Space Shuttle*.

KITCHEN ON SHUTTLE

If one single cartridge has made an impact over the last few months it's *Space Shuttle*, which is probably the most challenging game available for the VCS, combining the use of a standard joystick as well as just about every other function the VCS has to offer. The man behind the game is Steve Kitchen, one of Activision's recent additions to its already highly acclaimed software development team.

Not surprisingly *Space Shuttle* is not Steve's first game. In fact, he has been involved in computers since his teens when he designed his own computer called the MANIAC (which stands for the Mathematical AlphaNumerical Integrated Analog Computer), which is quite a feat for a teenager. After all, how many people do you know who design their own computers in their spare time? Then in 1977 he designed an LED hand-held game for Parker called *Cue-Ball* which was a roaring success in the States as well as over

Games contribution to the space race: Kitchen tells NASA how best to land the real shuttle.

here. After that, he and his brother Gary joined the design team of Coleco where they produced VCS versions of *Donkey Kong* and *Carnival* (where Steve hid his name). Both these cartridges are doing very well even though they have been in the States for nearly three years and over here for one.

After that Steve and Gary left Coleco to join Activision. Gary went to work on *Keystone Kapers* (released last summer) and then *Pressure Cooker*

(yet to be released). During that time Steve began researching his idea for a space shuttle game. The best place to start was, of course, NASA, in Florida, where he spent many flight hours in the cockpit of the space shuttle flight simulators. Having become something of a dab hand at that, he then collected all he could on the Shuttle to make the game as realistic as possible within the limitations of the VCS system. Steve reckons his library on *Enterprise*, *Columbia*, *Challenger* and all the other shuttles is second to none.

Then came the tricky part – the programming – which took something like two years to perfect (longer than many films take to make!) and many long hours spent in the 'Cave' (more about

Programming took two years, says Steve.

that later). Whilst he was programming the game, he frequently went back to NASA to check out ideas on the simulator and in conjunction with the technical staff at NASA. When the game was as good as finished, Steve took it to NASA to see what the real astronauts thought of it. The verdict: pretty good. The astronaut who got the highest score was Sally Ride, the first female member of the shuttle crew. Apparently there aren't any easter eggs (names etc.) in *Shuttle* although there is one interesting quirk in the program which proved quite useful to both the gamer and NASA.

The story began when Steve was playing with *Space Shuttle* and discovered that there was a way of landing it on back-up engines alone,



which saves an awful lot of fuel. Upon discovering this, Steve contacted NASA and told them that it was possible to do this on his game; was the same true of the main shuttle simulator? NASA were sure that it wasn't but said they

programmers' fave choc bars are Hershey Bars (rather like Nestles Bars) and Snickers (the US equivalent to Marathon).



would try it anyway. They tried and to their amazement Steve's manoeuvre actually works on the real thing. Following on from that, an addition was made to the shuttle flight manual, instructing real pilots how this is done. Steve sees this as the VCS game giving back something to the real thing in return.

All of Kitchen's programming is done in what's known as the Cave, which is the name given to the room where the mainframe is kept. The Cave is used not only by Steve but by David Crane (creator of *Pitfall*, *Decathlon* and *Pitfall 2*), and Alan Miller (creator of *Starmaster* and *Robot Tank*). There are no windows (too distracting) and one door which is kept locked. The only light comes from the glow of the screens so you can see why it's called the Cave. In addition to the desk tops

Top astronaut scorer: Sally Ride, first female member of the shuttle crew.

with computers on them, there are shelves housing reference books. At the moment, much of this space is taken up with stuff on the shuttle, but Steve will have to take all that home to make room for different reference works for future games. The floor tends to be littered with metres and metres of computer printout, empty Coca Cola cans (the only thing that keeps busy programmers like Kitchen, Crane and Miller awake during the wee small hours), and chocolate wrappers. Apparently programmers have this craving for chocs whilst they bash away at the keyboard. Steve thinks this is due to the energy programmers burn up when they program. The

Spare time is taken up mostly by sleep (working seventeen hours a day is commonplace), although Steve does play video games for relaxation. Apart from his own games, his current favourites are *River Raid* and *Keystone Kapers* (his brother's work). Just recently, Steve has come back from a much-deserved holiday at Death Valley National Park (!) which is his personal favourite spot. There are no screens, almost no nothing (even the news-

The VCS isn't dead yet: "there's still lots we can do with it".

papers are a couple of days old before they get there).

Now he's back working on his second game under the Activision banner. What's it about? Well, he's not giving much away but he did tell me that it was going to be another space game of similar complexity but more fantasy-oriented. It will be on the VCS – which incidentally is the game system Steve likes the best. Why? Because he feels it is one of the most flexible systems to work with, despite memory restriction. He also likes the fact that on the Atari VCS (and HCS for that matter), you can select different intensities of colour as well as different colours which he thinks gives a game an extra dimension. No other system has this option which Steve finds bewildering. "Even Commodore 64 graphics don't look as good because they look so flat". On the subject of other systems, though, the good news is that plans are under way to translate *Space Shuttle* onto other systems such as the Atari HCS, the Adam etc. Steve doesn't think that the VCS is dead by any means. "Don't put it in the closet yet, there's still lots we can do with it," he says. □

New products from Acorn

ACORN COMPUTERS have just released a couple of interesting items of hardware for the gamer. The first of these is the 6502 second processor, which will greatly enhance the games capability of the BBC model B. For starters, the processor will allow programs to run up to twice as fast (although machine code programs will only run about a third faster). This means that games programs will be that much faster and more challenging: if nothing else it means that old boring programs that you've mastered can come out of cold storage and be played with renewed interest. The second and most important advantage of the second processor is that you have access to a lot more RAM than with a conventional Beeb. As much as 40K will be available for programming which will come in

very handy for games writers who have a great game idea, needing hi-res graphics and lots of programming space. Games utilising the second processor should be creeping into the shops in the autumn.

The Bitstick is the second

product Acorn have announced which, although not directly beneficial to the gamer is still a lot of fun to use, if you've got the money. The Bitstick is the key element to the CAD system. What is a CAD system, we hear you ask. A CAD system is really a



super-sophisticated drawing system (the CAD stands for Computer Aided Design), which allows you to draw intricate and colourful drawings using all of the Beeb's graphic capabilities.

In addition to just using the Bitstick as a hi-tech Etch-a-Sketch, technical drawings can easily be produced and to a high standard, thanks to a built-in library of circuit symbols and other such items. You also have the ability to zoom in on certain details and tidy them up. This may become very handy to a games player on, say, adventure games where you could zoom in on a single detail.

The games potential of this is marvellous but unfortunately it's likely to be out of the price range of most gamers - the complete system (excluding the Beeb) will cost something like £500.

Ban on video games?

THE VIDEO Recordings Bill, now before Parliament, and due to become law this summer, holds a veiled threat for TV gamers. Aimed at video shops, the new law is expected to severely curtail the type of movies available for home viewing to the standard of broadcast television. However, legislators, incensed by reports of so-called "pornographic" video games (like Custer's Last Stand) which were released in the UK about a year ago, have included what amounts to an anti-games clause. Targeted at games with a high content of sex or violence, the wording of the passage is loosely con-

structed. It may be possible, therefore, for any person who dislikes the idea of video games of any kind being exposed to children (there are people who think all video games are very dangerous) to instigate vindictive prosecution against video games dealers.

Interestingly, the very games which provoked the inclusion of the new clause have been absent from shop shelves for several months. Said one shopkeeper to TV Gamer, "The games were very boring - nobody was buying them and they just took up valuable shelf space". At the time of

writing, there is no record of any game ever having been produced that might be called a "video nasty". However, several dealers expressed concern that the loose wording of the bill could be interpreted to include almost any game at all - since even zapping an alien could be classed as excessive violence by a magistrate unfamiliar with video games.

The Video Recordings Bill is a private members bill which has strong government backing - indeed, it has been suggested that Mrs Thatcher herself is taking a personal interest in its progress. The bill's sponsor, Tory MP Graham Bright, is said to have foregone the accolade of a junior ministerial post in order to steer it through Parliament.

WORLD'S FIRST EPIC

A "worlds first" is claimed by Beyond Software for its newest game, *The Lords of Midnight*. Said to be a step beyond mere adventure games, the program "knows" where the character is on the map, checks the direction he is facing and draws the whole scene, foreground to background, in perspective.

The new programming technique, called "landscaping" means that every time you leave a location and return to it from a different direction it will be drawn again from a different background.

The different elements of each scene, citadels, igloos, lakes, icy wastes, ruins, armies, villages, caverns and the like can make up a possible 32000 screens.

TV Gamer promises to prepare a review of *The Lords of Midnight* in the next available issue.

**JUST WHEN
YOU THOUGHT
IT WAS SAFE
TO GO BACK INTO
THE JUNGLE.**

PITFALL II. STARRING PITFALL HARRY AND INTRODUCING RHONDA & QUICKCLAW WITH ANDEAN CONDORS, VAMPIRE BATS, POISONOUS FROGS, ELECTRIC EELS, ALBINO SCORPIONS AND CAVE RAT AS HIMSELF. DESIGNED AND DIRECTED BY DAVID "PITFALL" CRANE.

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PITFALL II[®]

LOST CAVERNS



ACTIVISION

The Arcade scene

This month Andy Harris does an "in-depth" on a fascinating arcade adventure.

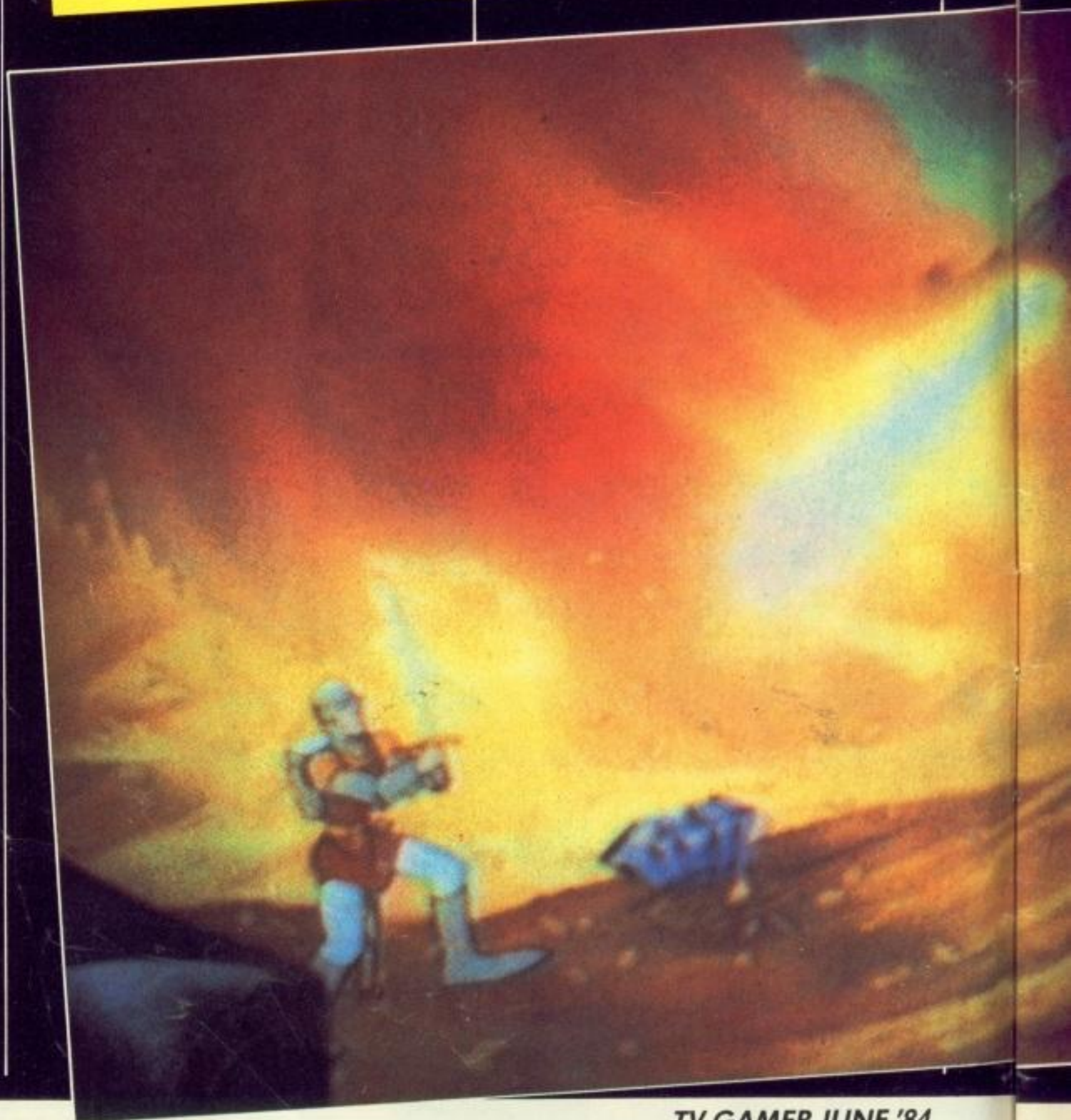


Dragon's Lair is the very first of the new generation of arcade games which utilise video-disc technology and look set to revolutionise the whole video game scene.

For those of you who have not yet visited an arcade to play these games (shame on you), this, very briefly, is how they work. Instead of relying on the good old computer chip to provide the image, a video-disc is used. The disc is 'read' by a laser which is able to jump from one section of the disc to another almost instantaneously and it is this property that enables the game to change scenes as a result of the player's actions. Some games combine chips and discs but *Dragon's Lair* uses only the latter.

The most obvious differences between chip games and disc games is the picture quality. The disc provides a very high resolution image, exactly like the one you see on television and the graphics on *Dragon's Lair* do full justice to that quality. The animation was, in fact, produced by an ex-Disney artist, Don Bluth, and you will probably recognise his style.

Player controls on *Dragon's Lair* are simple: a 4-position joystick and a 'sword' button which together control the actions of gallant knight Dirk Daring, the game's hero. It's Dirk's task to battle his way through an



enchanted castle in order to rescue the fair maiden who is being held captive by a particularly bad-tempered dragon.

The castle comprises 29 rooms, each of which contains an unpleasant surprise for our hero. These rooms appear at random apart from the Dragon's lair itself which, not surprisingly, is always the final room to be entered. When playing the game you will notice that some rooms appear twice, but the second time the whole scene is a mirror image of the first visit! Apart from these exceptions and the falling floor (!), each room is only encountered once.

The vital factor in playing *Dragon's Lair* is timing. When Dirk meets an obstacle you must take the appropriate action at the right time, for example 'Move left', 'Right', 'Front', 'Back' or 'Press sword'. A second too late and Dirk will meet a horrible fate and lose one of his three lives. When a move is made, a beep indicates that the move has been accepted and if you don't hear that beep you should repeat the action until you do.

As with all games practice makes perfect, but to give you an added advantage over the dragon and his evil cronies, here are some hints to help you deal with each room and to finally rescue the beautiful maiden, imprisoned in the Dragon's lair.

F, B, L, R are joystick movements forward, backward, left and right. S is sword button.

THE FALLING FLOOR

Dirk has to negotiate this room 3 times. Each time he is standing on a platform which plummets down a shaft. It stops 3 times to allow Dirk to jump to a ledge and escape. At any of the ledges go L when the platform stops and you hear a swishing sound.

THE UNDERGROUND RIVER



Whirlpool in the underground river.

successfully negotiated the whirlpools, the barrel smashes into a rock, Dirk is thrown into the air and must catch hold of a chain. When the chain flashes go R.

BRICK WALLS

Dirk is faced with a rapidly growing wall. Go F immediately to escape through the gap.

ROLLING BALLS

Dirk is in a valley with giant coloured balls rolling from side to side. Suddenly an enormous black ball appears, rolling down the valley towards Dirk. When that ball appears, wait for the first coloured ball to pass then go B and do the same with the next 5 balls. Then go F to jump a small gap.

BONES AND SKULLS

Walking along a corridor Dirk hears cries for help. Suddenly he is set upon by a large number of bones and skulls. Go F to escape then S to destroy the hand. Go F and S again. This scene appears twice but in each case your next move is L or R away from the tar, then S to kill the monsters.



The falling floor.

The ground gives way beneath Dirk and he falls into a barrel which heads downstream. The first obstacle is 'Ye Boulders': go L, R, L, R as tunnel entrances flash. Next, 'Ye Rapids': go R, L, R, L before arriving at 'Ye Whirlpools'. Go L, R, L, R when you hear the splash of Dirk's paddle. In all the river scenes, follow the lighter water. Having

DISINTEGRATING ROOM

Dirk is in a room which collapses around him. Go R to escape through door.

WHIRLING PADDLES

This is a tricky one, so beware. Dirk has to cross a bridge either side of which is a whirling paddle which

★ The Arcade Scene ★

continued from page 11

threatens to knock Dirk off. As Dirk approaches the paddles he begins to pant. When you hear the second pan go F immediately. He is then confronted by a ghost. Press S then go B to avoid thorns. When Dirk reaches a door, go F.



Whirling paddles.

DRINK ME

However thirsty you may be, do not be tempted to let Dirk drink the liquid. Go R as soon as Dirk enters the room.

THE BURNING ROPES

This challenge occurs twice. On the first occasion go R immediately and then go R each time Dirk releases the rope. For Dirk's next visit, simply go L instead of R.

ELECTRIFIED FLOOR

Dirk stands in a room with a black knight at the other end. When the knight strikes the floor with his sword, an electric charge shoots across the floor towards Dirk. On the first charge go R then L, F, L, R, L, press S to kill knight. This scene is also reversed so change moves accordingly.



Electrified floor.

OCTOPUS TENTACLES

While standing in a room Dirk is suddenly attacked by a huge tentacle. Press S and then go F. A door will glow. Go R then B as the stairway glows. When you see the bench glow go L then F.



Octopus tentacles.

THE SNAKE PIT

Immediately Dirk sees the first snake, hit S. Repeat S for second snake and again for the third. Then go F.

THE IRON HORSE

Dirk mounts the horse which immediately takes off on a flight round the castle. The scene appears twice and on both occasions you should steer away from the flames and the brick walls as soon as you see them.

THE FLYING WEAPONS

Dirk is attacked first by a sword from above. Press S as it starts its descent. The same applies to the mace. An anvil then hurls itself at Dirk. Go R. A spear is next and when it flashes press S. Finally, the statue comes to life and attacks Dirk with an axe. When he grunts, press S. For the same scene the second time just reverse the procedure.



THE WHIRLWIND

Our hero is standing at a door which suddenly explodes open, blowing Dirk into a room containing a diamond. Don't be fooled: ignore the gem and go R.

THE BLACK KNIGHT

As Dirk stands helplessly, a cackling knight gallops towards him. Go L and then L again as he makes another attempt. The third time the knight attacks, go R.

THE BAT COVER

In a large cave bats attack Dirk. Press S and move L. As the floor gives way go F then S to kill giant bat and L through a door.

THE SLIME MONSTER



Pot of bubbling gunge.

Dirk is standing at a pot of bubbling gunge, some of which spills onto the floor. Go F to avoid it. The gunge then turns into a slimy monster which can be eliminated by pressing S. Go B and prepare yourself for a fiery fiend who should also be dealt with using S. Then go R.

The slime monster.

THE LIZARD KING

A pot of gold steals Dirk's sword and flies down the passage. The Lizard King runs after Dirk and should be avoided by going L at the first door. At each entrance to the passage, wait for the pot of gold to pass and then go R. Eventually the pot stops so go F to retrieve the sword and then S to kill the Lizard King.

BAT ATTACKS

As Dirk crosses a narrow bridge, it starts to collapse. Go F and F again. Having survived that, he is attacked by dozens of bats. Press S then go R and R to reach safety.

THE POOL ROOM

The floor collapses underneath Dirk's feet so go L then F, R and F into the pool. Underwater, snakes appear. Go L then F to leave pool. When spider attacks, press S followed by R and then F to avoid being crushed by the massive stone blocks. Reverse moves when this scene is shown again.

THE ONE-EYED MONSTER

On entering this room Dirk should go L to avoid the slippery stairs. When you see the monster, press S and go L. Dirk walks up to a metal chain. When it glows go L.

THE HIDDEN EXIT

Immediately on entering this room a table drops to the floor, covering a hole in the wall - the only exit. All of a sudden a lightning bolt strikes. Go R to avoid it then F, B and finally L to shift the table and escape.

THE GEYSER

Dirk is facing a metal door with another door behind him. An electric charge shoots through the second door towards Dirk. Go F and F again to arrive on a bridge which has a geyser erupting through it. Go L immediately after the geyser has erupted to avoid being caught by electric charge.

THE GIDDY GOONS

Dirk is attacked from behind by a goon. Press S and then go R up the staircase where another bunch of creatures awaits. Again, press S, then F.

THE MOLTEN LAVA MONSTERS

Surrounded by bubbling craters of molten lava, the monsters appear. Press S immediately. Unfortunately the sword has no effect so go F to escape. Continue going F several times until Dirk arrives at a bridge. When the bridge flashes keep going F until you reach safety.

THE THRONE ROOM

At the start of this scene a crystal ball grabs Dirk's helmet and sword. Don't try to retrieve them but go F then R, ending up on the throne itself. After the throne has revolved a half turn go R to escape.

THE TILTING TILES

The tiled floor on which Dirk is standing starts to tilt wildly before the tiles begin to drop away. As they do so go B. When flames appear through the floor go F and immediately L.

THE DRAGON'S LAIR



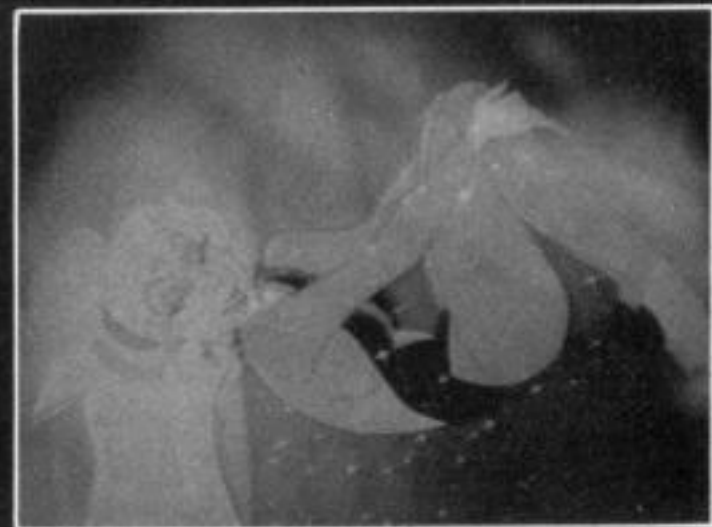
The fair maiden imprisoned.

The final hurdle and, as you might expect, one of the toughest. Dirk can see the fair maiden imprisoned in a crystal ball and she is being guarded by the dragon who is fast asleep. On Dirk's left is a pile of objects which begins to topple over. Go L to



The dragon.

stop it falling. Foolishly, Dirk falls over a treasure chest which wakes the dragon from his slumbers. Go L to avoid his fiery breath and immediately go L again to catch the toppling pile of objects.



Help, I'm trapped!

The maiden, who looks and sounds uncannily like Marilyn Monroe, begins to plead with Dirk to save her, but don't let her plaintive cries distract you either now or in the next few seconds. The dragon chases Dirk who hides behind a rock. The dragon clasps the rock with his claws. Go B. Dirk runs to a column which the dragon again wraps his claws around. Go B. Dirk is running towards a heap of gold coins. Go R then F towards the magic sword which alone can slay the dragon. As the dragon breathes fire, press S to deflect it and beware the tail as he tries to swipe Dirk with it. Go L. Finally, press S and the dragon is vanquished. Dirk grabs the key from the dragon's neck and unlocks the crystal ball which imprisons the

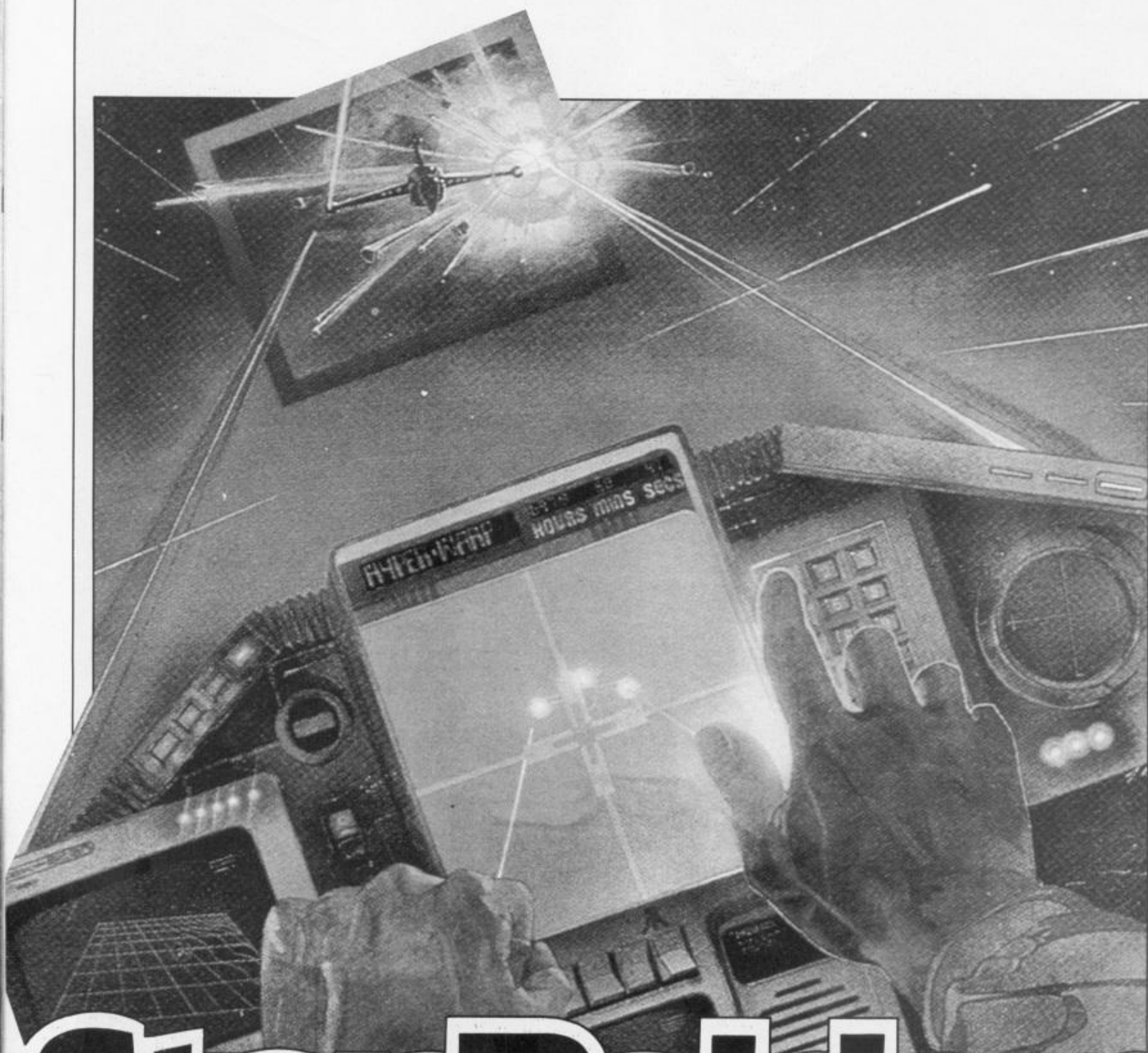


The reward.

grateful maiden. She shows her appreciation by jumping into her rescuer's arms and giving him a tasteful kiss on the cheek. The perfect ending to an exciting and fascinating game. □



The intrepid Dirk Daring.



Star Raiders

Atari's best space-cockpit game is explained here by David Harvey for the HCS version.

If there were an award ceremony for home video games (especially space ones), *Star Raiders* would win hands down. As a matter of fact, *Star Raiders* was voted 1982's Computer Game of the Year and you have only to see it in action to

realise why. A space game enthusiast without *Star Raiders* is like a square Pac-Man – quite hard to come by.

In *Star Raiders*, the player is put at the controls of Star Cruiser 7, a space ship with a difference. Unlike

conventional space games where the ship is visible on the screen, *Star Raiders* actually puts you in the ship. Your TV screen is used as your window into space, so you can now sit back on your sofa and, in the comfort of your own house, become the next Luke Skywalker – until it's time for tea.

The object of the game (or should I say, the purpose of your mission) is to destroy the Zylon Empire. What's a Zylon, I hear you ask? Well, Atari don't actually say: they tell you what a Zylon fighter is but not a Zylon itself. For all we know they could be a whole race of Terry Wogans! But whatever they are, they are not nice. We can tell this by their hobby, which – states the instruction manual – is to destroy humanity as we know it. So far – the instruction manual continues – only three kinds of Zylon fighters have been observed. These are Base Stars, Cruisers and Fighters.

A Base Star looks like a sort of weird-shaped biscuit which you might find in a very select delicatessen. These cookie-type creatures are the fiercest aliens you will find in *Star Raiders*. They move at a very high speed and, in addition, have shields to protect themselves. If that's not enough, the only way in which they can be destroyed is at a very close range.

Cruisers don't resemble anything in particular, just a piece of old iron bent into a strange shape. These odd aliens will not attack unless attacked first. Some of them have designated patrol routes within a sector.

Finally, there's fighters – look familiar, do they? Of course they do. These are not Zylon fighters but good old TIE-fighters from the movie *Star Wars*. These aliens are quite popular and appear in a number of other games as well. Not as elusive as Base Stars or Cruisers but still a tough target, Fighters are designed for high-speed attacks and are just as deadly as their fellow ships.

Star Cruiser 7 is lucky enough to be equipped with a highly sophisticated computer which gives out vital information for the player's survival. This trusty piece of machinery takes some time to master and it

SPECIFICATION

NAME: STAR RAIDERS

SUPPLIER: ATARI

PRICE: £29.95

FORMAT: ATARI HCS

RATING: Value 3

Graphics 4

Sound 3

Gameplay 4

is vital to learn how to use it properly before going on a mission. Failure to do so will result in some such message appearing on the screen as: "Star Cruiser 7 destroyed by Zylon fire". And if the computer is feeling in a particularly truculent mood that day, the final message may also read "Report to base for training".

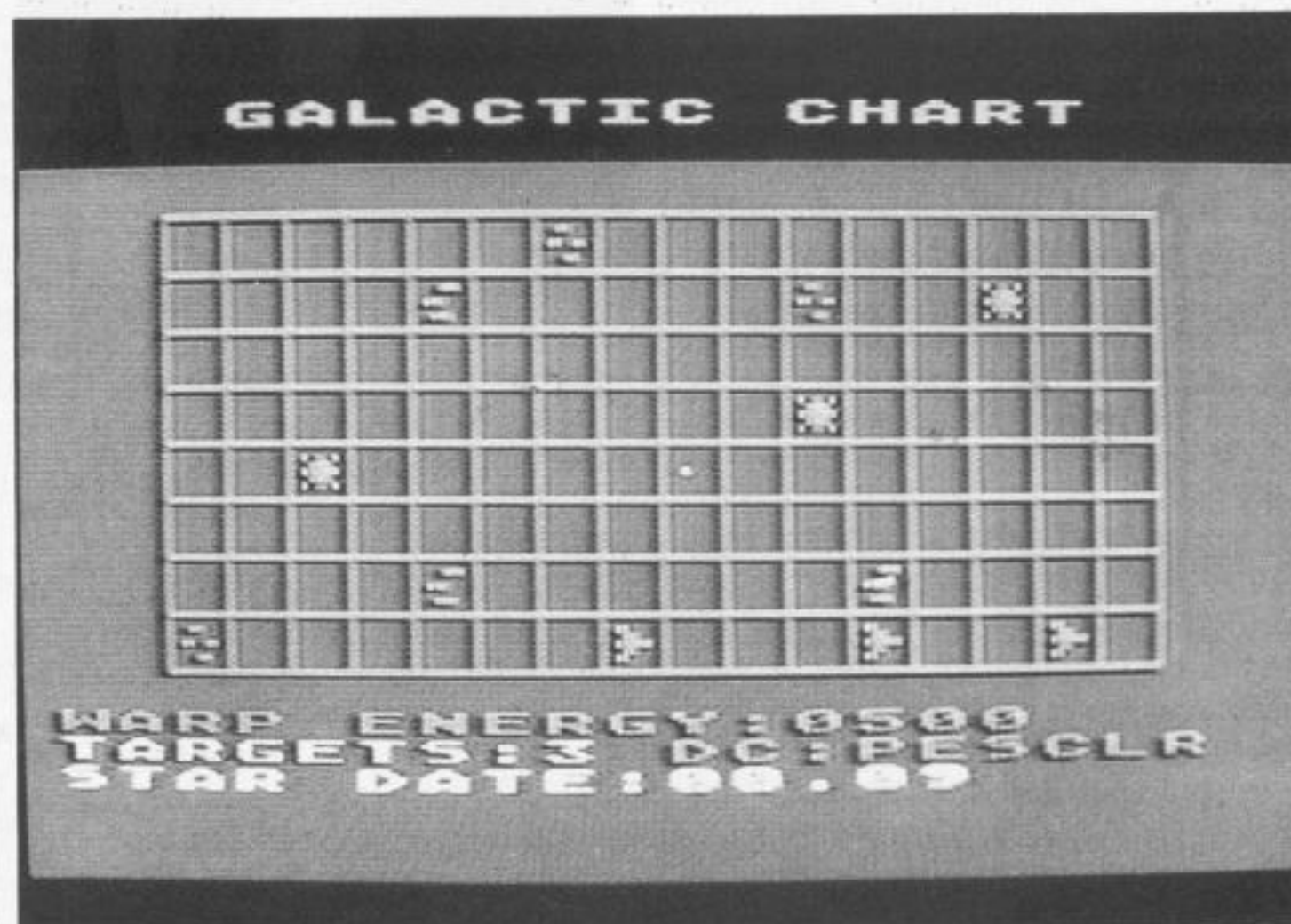
As well as the aliens, Asteroids appear now and again (usually at the most inopportune times) when cruising through sectors, just to make life that little bit more difficult to survive. A word of warning here, don't be caught with your shields

down. Asteroids can do just as much damage as Zylon craft.

Now onto the Star Bases: they are your main source of survival in *Star Raiders*. They allow you to stop off for repairs and to refuel, but as usual the Zylons are all around to put a stop to the fun. The Zylons will show you a devious little trick which they invented all by themselves – surrounding a friendly Star Base. Then you have exactly one minute to go to that Star base and destroy it yourself, because if the Zylons get there first they will create another two Zylon craft out of the debris.

The directions in which you move the joystick to travel may also lead to confusion. To dive, push forward and to climb pull back. To turn either left or right, push the joystick in the appropriate directions. Those movements are for the forward view into space, but it is also possible to see what's behind your ship by using the aft-view function. By doing this, all the joystick movements have to be reversed. The fire button is used for firing photon torpedoes (missiles).

There are four different skill levels in *Star Raiders* which are novice, pilot, warrior and commander. At the end of a game, whether completed or not, you are given a rank. This depends on your performance in game play, based on the following facts – number of enemy zapped,

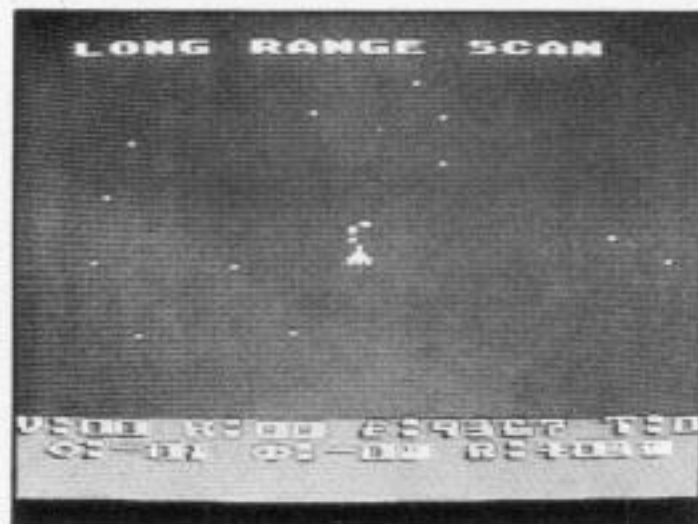


Star Raiders

continued from page 15

amount of energy used, the number of Star Bases destroyed by Zylons and the elapsed time taken to complete a mission. This rank can be anything from a Galactic Cook to the worthy title of Star Commander.

There are many different controls in *Star Raiders*:



Aft view (A) shows the player what is happening behind the ship.

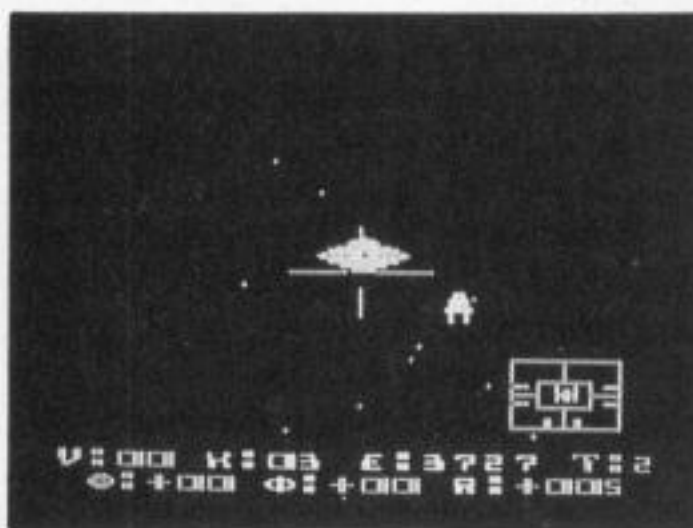
Computer Attack Control (C) displays a set of cross-hairs behind and in front of the ship, it also displays a target market in the bottom right hand corner of the screen. The computer constantly updates the co-ordinates of the horizontal, vertical and range of the attacking star ship. Once you have your target in your sights the computer locks your photons on.

Front View (F) simply shows the view in front of your ship.

Galactic Chart (G) is a very important function which shows you a display of the entire galaxy (a bit like a computerised road map). It is divided into sections or sectors, each sector either contains enemy craft, friendly Star Bases or just plain space. Also on the map you will notice two dots: one dot indicates your present position, the other your hyperwarp destination. Select your desired sector and move the tiny dot to that position and then you must engage the hyperwarp engines. Underneath the Galactic Chart, vital information is displayed – for instance when you are going to hyperwarp it will display the amount of energy needed and the number

of aliens occupying the sector. Also shown is the star date and damage control, the star date is the elapsed time for that mission. Damage control appears on the screen as DC and then six letters after it. These six letters (PESCLR) stand for Photons, Engines, Shields, Computer, Long-range Scan and Sub-space Radio, in that order. a blue letter indicates that the equipment is working okay, a yellow letter indicates that the equipment is damaged and a red letter indicates that the equipment is destroyed. If the long-range sector scan is damaged, everything in that sector will have a mirrored image. Shields will flicker if damaged and if you sustain a hit when they flicker off, your ship will be destroyed. Engines will still work if damaged but maximum speed will be reduced to velocity 6.

Hyperwarp Engines (H) are used to transport your ship from sector to sector after selecting the desired point on the galactic map with the dot (as described in the section on Galactic Chart). When hyperwarping, a hyperwarp target marker appears in the middle of the cross-hairs. In all missions except Novice, this moves around to make matters more difficult.



Long range sector scan (L). This handy function shows a bird's-eye view of the sector you are in, showing all the aliens, the asteroids, and your ship.

Manual target selector (M). Usually the computer chooses a target and sets it in to the attack computer display (target marker). But if you want to select a different target you can do this by pressing the M key.

Shields (S). Without your shields you are as good as dead. The shields are used to protect the whole of your

star ship and should always be on. Space appears a hideous green colour when the shields are switched on.

Tracking computer (T). This device switches from front to aft view to track the attacking aliens. Some may find it hard to use, but nevertheless it is a very handy function to have on board.

Twin Ion Engines (0-9). These are a very important factor of the game, for without them it would be impossible to move. Pressing one of the keys 0-9 start the engines – the higher the key number, the greater the speed.

Another goodly function you are equipped with is a thing called a sub-space radio. If a Star Base is surrounded or destroyed, the radio relays this message across the top of the screen. Note – when entering an enemy sector a red alert will sound. To abort a mission at any time, the inverse video key may be pressed.

Now you've got the controls fresh in your mind lets go on to Star Base docking. If fuel is low or you are in need of repairs, you will need to dock at a Star Base. On the galactic map, go to one of the shapes that looks a bit like a space-age football. This is known as a Star Base. Hyperwarp to it and then reduce your speed to velocity 3 (making sure your co-ordinations are next to zero). You will eventually see the Star Base (a bit like an overweight UFO). To dock, line the base up with the centre of your cross-hairs and then wait until three windows appear. When this happens, immediately reduce your speed to zero. "Orbit established" will appear at the top of the screen and after various happenings, docking will be completed.

Star Raiders is a truly original game. Every little detail has been put in to make it that bit more realistic. Unlike other space games where you can play a few repetitive waves and then through sheer boredom switch it off, *Star Raiders* can take anything up to an hour or more to complete one mission and may only get switched off through sheer frustration from being beaten by the aliens.

A knockout game! □

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Overall best game and best arcade adventure

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Best climbing game

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(CBS for Colecovision and Intellivision
Atari for HCS)

Best novelty game

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(Parker for VCS, HCS and Colecovision)



Best driving game

Enduro

(Activision for VCS)



Best movie theme game

Raiders of the Lost Ark

(Atari for VCS)

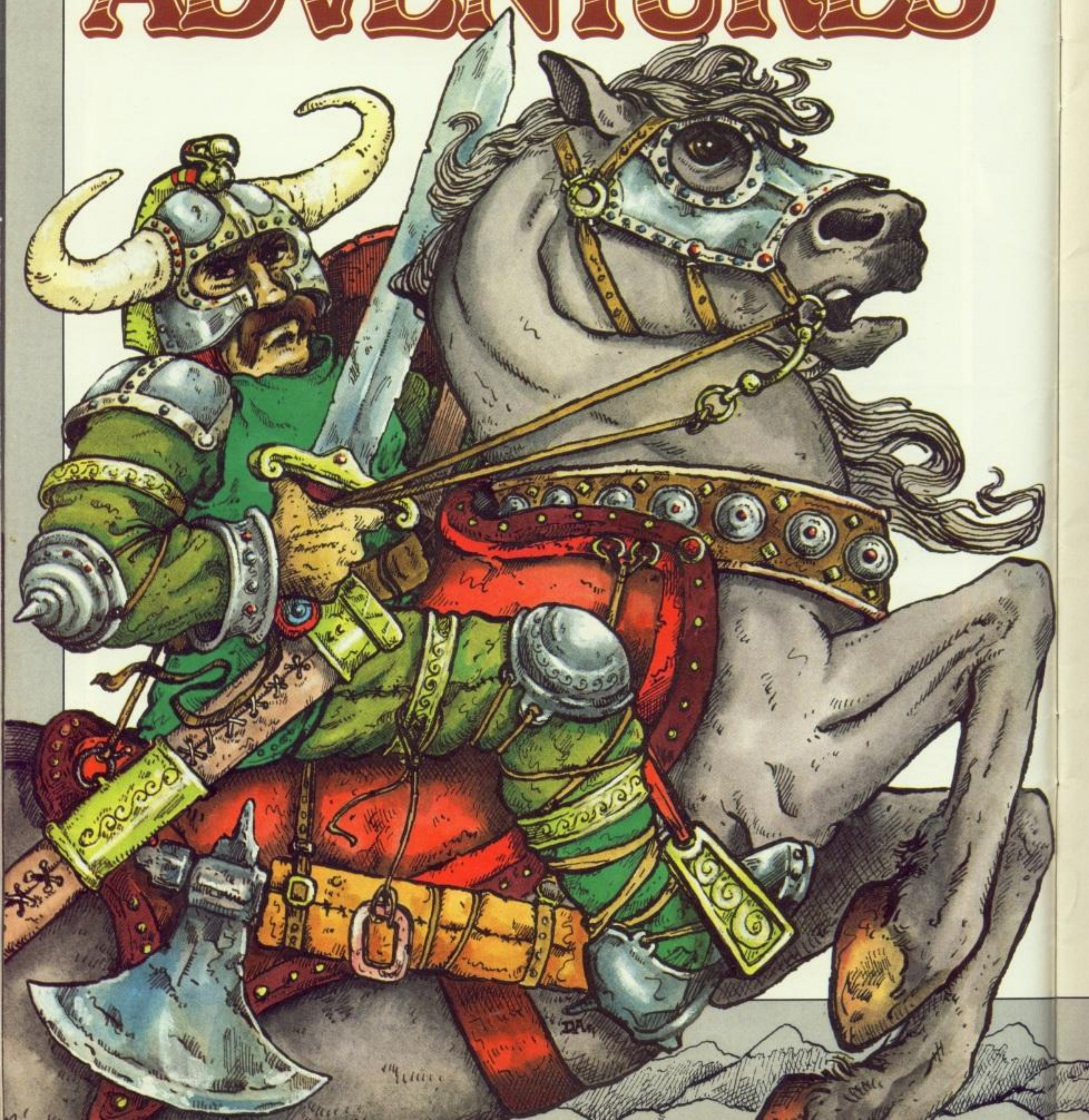


In our March issue, we asked readers to vote for their favourite screen game of 1983. From over 1100 replies we've received, here are the top thirty screen games.

1	PITFALL (ACTIVISION)	1
2	ZAXXON (CBS/DATASOFT)	2
3	DONKEY KONG (CBS/ATARI)	3
4	RIVER RAID (ACTIVISION)	4
5	ENDURO (ACTIVISION)	5
6	TURBO (CBS)	6
7	POLE POSITION (ATARI/MB)	7
8	Q-BERT (PARKER)	8
9	RAIDERS OF THE LOST ARK (ATARI)	9
10	DONKEY KONG JNR. (CBS)	10
11	BURGER TIME (MATTEL)	11
12	SUPER COBRA (PARKER)	12
13	VANGUARD (ATARI)	13
14	POP-EYE (PARKER)	14
15	PHOENIX (ATARI)	15
16	DIG DUG (ATARI)	16
17	VENTURE (CBS)	17
18	BATTLEZONE (ATARI)	18
19	FROGGER (PARKER)	19
20	PHASER PATROL (STAR PATH)	20
21	SCRAMBLE (MB)	21
22	PAC-MAN (ATARI)	22
23	CENTIPEDE (ATARI)	23
24	SMURF (CBS)	24
25	MINESTORM (MB)	25
26	GALAXIAN (ATARI)	26
27	AD. DUNGEONS & DRAGONS (MATTEL)	27
28	DEFENDER (ATARI)	28
29	TUTANKHAM (PARKER)	29
30	MANIC MINER (BUG BYTE)	30

SCREEN ADVENTURES

Mike Lewis explores the worlds of the silicon adventurers.



When you begin to investigate the mysterious world of adventure games you will very quickly realise that there are several different types available. Not just the quality and speed of the game varies, but their very style and appearance. It is possible to split the types into four different sections:

TEXT ADVENTURES

This is the original format for an adventure game, consisting of plain text output and input on a normal screen with no graphics, sound or colour involved. The original adventure that started the whole thing was written by Crowther and Woods on a mainframe, and the action was based mainly in a vast underground complex known as the Colossal Caves, which is the name of the microcomputer version of this game produced by Level 9 Computing.

The game is available for all the popular computers and contains not only a complete version of the original game, but Level 9 have added another 70 locations to the game making a total of over 270 in all!

The game includes all the elements of the original and more. You start the scenario on a road near a building, with a forest to the north and a valley to the south. Commands are entered by typing in two-word instructions consisting of a verb and a noun. Thus, "Enter building" will take you into the building where the program describes the location as:

"You are in a small building with a well in the middle of the only room. A rusty ladder leads down the well into darkness.

There is a bunch of keys here.

There is a small brass lamp here.

There is an empty bottle here."

Typing "Get lamp" will enable you to pick up the lamp and typing "INVENTORY" will list all the objects you are carrying. The adventure also recognises all the standard abbreviated forms of commands; so you can type "W" for "Go west", "D" for "Down", "INV" for "Inventory" etc. The two-word input may look very limited compared to the full sentence input offered by modern adventure games, but it is really quite sufficient to play the game.

The object of *Colossal Caves* is to move from location to location, searching for treasure – you are awarded points for treasure and for

overcoming obstacles in your path. Typing "Score" will tell you how many points out of a maximum of 350 you've scored.

One thing which is very appealing about the game is the lengthy descriptions you receive as you move around. Some location descriptions fill a whole screen with lavish detail about your surroundings. Subsequent visits to a location will give you just a shortened description, which means you can move quickly through locations you've already visited without waiting for all the text to be output every time. "Look" gives you a full description of your surroundings, in case you forget what a location looks like.

The range of responses to unrecognised commands is good, as is the humour of the computer's replies. Rubbing the lamp in an attempt to summon a genie gives you a wry reply that rubbing an electric lamp does very little good.

To complete the game, you must frighten off dragons, dwarves (nasty little creatures who appear when you are least expecting them and throw axes at you), and snakes and capture birds with cages. And that's just for a start!

Anyone interested in adventure games should try *Colossal Caves*, and then move on to the other excellent text adventures. The game can, as with all good adventures, be infuriating at times, but the challenge and atmosphere it presents makes it a classic example of a text adventure.

GRAPHICS ADVENTURES

Text adventures with added graphics have been around for several years on computer systems such as the Apple – using discs to provide fast access to pictures for the locations in the game. The graphics adventure boom on the smaller computer systems was really sparked off by the advent of *The Hobbit* from Melbourne House, however. There are actually two types of graphics adventures, those like *The Hobbit* which are largely text adventures with a few added pictures, and those like *Twin Kingdom Valley* which have a picture for each location.

Twin Kingdom Valley is available on the BBC, Electron and

Commodore 64 computers and is produced by Bug-Byte. The game is very similar to the text-only adventures in concept, with typed input and some text description and responses. The thing that makes *TKV* stand out is the excellence of its graphics and the sheer number of pictures. Most graphics adventures which provide pictures for each location are limited in size to just 70 or so locations, due to the vast amount of space that graphics take up. *Twin Valley Kingdom* has 175 locations, each with a separate picture, which is almost as many locations as most text adventures!

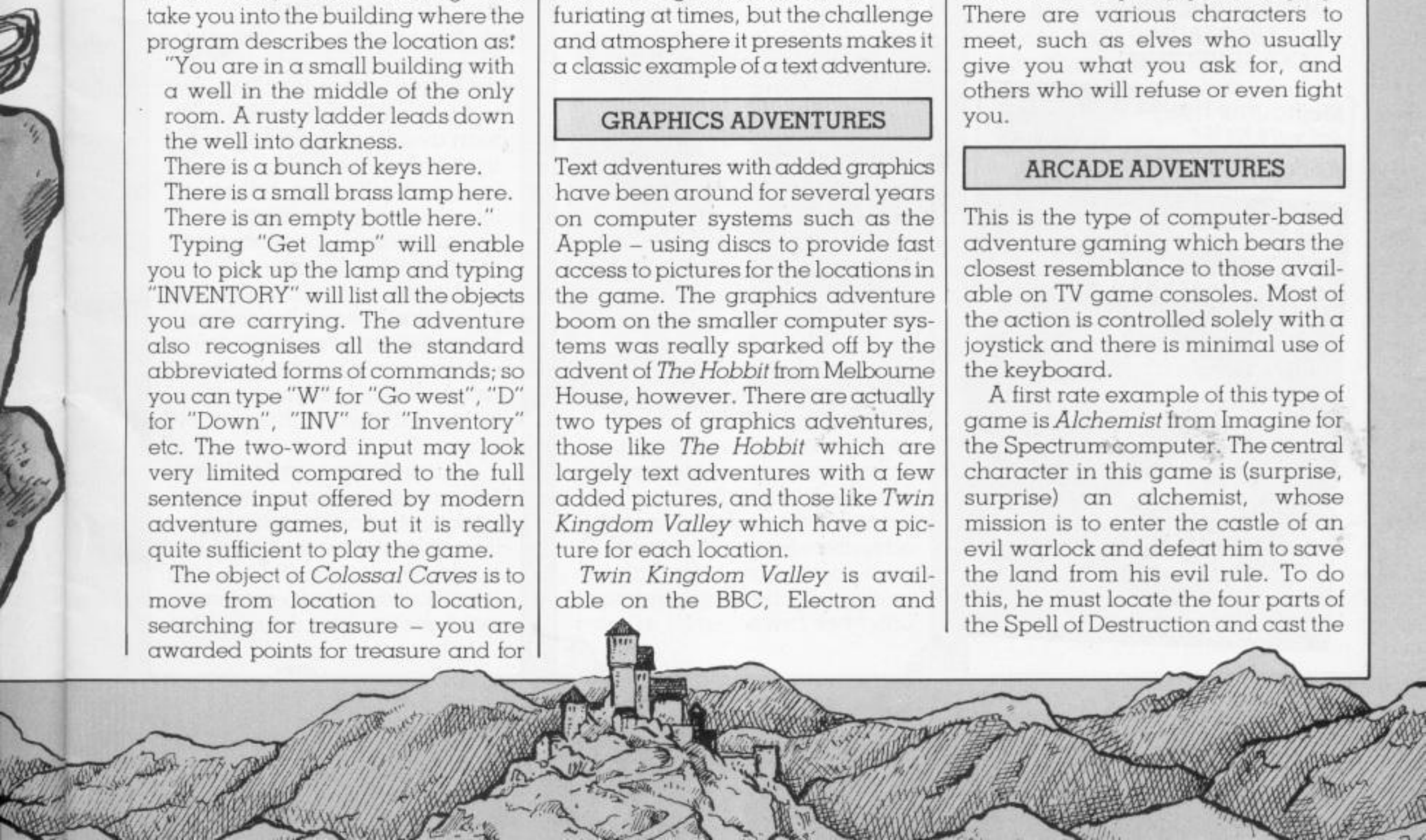
The game starts outside your rented cabin in the valley, and you have to gather as much treasure as possible while exploring the valley. This doesn't sound too promising a start with its similarity to *Colossal Caves*, but the adventure is unique in its own right. As you move from location to location, if you've selected the display option for full graphics (there are a number of combinations of text and graphics options), you are presented with a full screen, high-resolution, colour picture of your new location. This then clears from the screen when you are ready, and a short piece of text names where you are, and describes the exits available.

The adventure itself is slightly limited due to the graphics element, but is still very enjoyable to play. There are various characters to meet, such as elves who usually give you what you ask for, and others who will refuse or even fight you.

ARCADE ADVENTURES

This is the type of computer-based adventure gaming which bears the closest resemblance to those available on TV game consoles. Most of the action is controlled solely with a joystick and there is minimal use of the keyboard.

A first rate example of this type of game is *Alchemist* from Imagine for the Spectrum computer. The central character in this game is (surprise, surprise) an alchemist, whose mission is to enter the castle of an evil warlock and defeat him to save the land from his evil rule. To do this, he must locate the four parts of the Spell of Destruction and cast the



continued from page 21

spell to destroy the warlock.

All the action takes place on screen in arcade-style graphics, as you control an alchemist figure who moves along pathways and up and down stairs. As you move, the screen scrolls to reveal the rest of your current location. When you leave via an exit, the screen clears and the next location appears almost immediately. As well as walking (well, gliding really), it is possible to turn into a golden eagle and fly around instead.

The graphics in *Alchemist* are well executed and the game is an interesting mix of arcade and adventure themes. The adventure element is limited even more than with graphics adventures due to the moving graphics and is confined to spells, movement and handling objects; but it should appeal to those who prefer arcade graphics to the bland text of pure adventure games.

If you want to know more about *Alchemist*, you will find an In-depth review in this issue.

VALHALLA



ADVENTURE SIMULATIONS

Although *The Hobbit* falls into this category in many ways, with its interactive characters and their unpredictable behaviour, the only real program to live up to the name is *Valhalla* from Legend.

The world of *Valhalla* is that of Norse legend and myth, with gods and goddesses, giants and dwarves, wolves and dragons. You take the part of an adventurer in this world and interact with the characters in the game. Each of these characters has a unique personality and acts with complete independence from you or the other characters around them. The thing that makes *Valhalla* very different from *The Hobbit* or any other game currently available is that all this action is displayed graphically on the screen. When you type the command "Drink wine", one of the little characters on the screen will raise a wine bottle to his lips and take a drink!

Each location is shown as a fairly detailed and colourful picture, with

LISTING

CLASSIC ADVENTURE

MELBOURNE HOUSE £5.50
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This is Melbourne House's version of the original mainframe adventure by Crowther and Woods. The game is a fairly standard adaption of the original, with two command input and black on white text output. The response time to commands is reasonably fast and the text is (as far as I can tell) free from the annoying spelling errors present in so many text games.

The version doesn't match up to the depth and playability of Level 9's Colossal Caves (also available for the Spectrum), as it lacks the detailed descriptions and error replies. The one annoying feature of the game is its response to unknown commands. It is of the "I don't understand" variety, which eventually becomes irritating.

Despite these problems, the game is worthwhile if you want a version of the original adventure for your Spectrum (and no-one should be without one!) and you cannot stretch to £10. *Mike Lewis*

CUTHBERT IN THE JUNGLE

MICRODEAL GAMES
DRAGON 32
1 single game
ARCADE ADVENTURE

This is virtually identical to the Activision original, 'Pitfall'. Set in the jungle, it involves your man avoiding various objects from screen to screen, including alligators, rolling logs, rattlesnakes, fires, and hanging vines. At the same time he's to collect several kinds of treasure. If he's feeling particularly brave, he can risk life and limb by going underground: this is tempting as one sheet down in the basement is worth three above.

As usual, this is up to high Microdeal standards, the only major criticism being not with the program, but with the terrible, unsprung Dragon joysticks which most owners will have (making the crocodile

the terrain varying from plains to marsh or forest, and castles and huts dominating the skyline. The characters are shown as little figures who walk about the central strip of the screen, drop food, pick up weapons, fight etc. All this while you stand and watch!

In fact, one of the fascinations when you start to play the game is just to sit and watch the other 36 characters in the game arrive, leave and exchange food while you don't do a thing. You can join in this world and interact with these gods and goddesses and fight them, or ask them to do things for you.

The adventure element is again rather limited due to the sheer complexity of animating and handling the various characters. You are really limited to eating/drinking (a vital necessity if you want to avoid dying of hunger!), buying/selling, fighting and handling objects. The commands for these actions can be very complex in structure, though – such as "Sell the axe to Thor for 30 crowns".

There is a purpose to the game beyond simply interacting with the characters, and that is to complete the six quests for six magical items. These are: ofnir (key), drapnir (ring), skornir (shield), skalir (sword), felstrong (axe) and grimnir (helmet). These are scattered throughout the world and they must be collected in order – a task which requires help from others. To get this help, you must impress characters such as Boldir with your deeds of valour (killing giants etc) and by giving them items of value.

The game comes with a 52-page, A5 booklet which explains the game and contains character profiles for each character in the game, so that you know just how good/bad, strong, brave and brainy they are.

Valhalla is not an easy game to play. It requires a lot of thought and a great deal of dedication to complete any of the six quests. The game isn't cheap at £15 but it is excellent and worth the money just to explore the fascinating world contained in *Valhalla*.

The most important element in any adventure game is the atmosphere which the game generates in your mind as you play. If a game has a good plot and is well written, it can be a fascinating experience to explore the author's world. The text-only games are still to a large extent the best games for atmosphere.

Graphics adventures are necessarily limited in their descriptions due to lack of space for text and, in most cases, the graphics add little to the feel of the game due to the limitations of the machine.

Arcade adventures bear very little relation to true text adventures as they tend to the arcade side rather than adventure side. They do, however, offer a shoot-'em-up fan a very interesting alternative scenario in which to wreak havoc.

Simulations are still something very new, and *Valhalla* is very much on its own in the games market at the moment. It is, however, a definite pointer to the movie-type games with interactive characters that we can look forward to.

crossing, in particular, very hard). Otherwise it is an excellent game, and well worth adding to your collection. *A. Jones.*
Value 4, Graphics 4, Sound 3, Gameplay 3.

DOOMSDAY CASTLE

FANTASY SOFTWARE £5.50
48K SPECTRUM
ARCADE ADVENTURE

This game is a pure arcade game, controlled solely with a joystick if desired. It is the sequel to a highly successful game called *The Pyramid* which was launched by the same company, Ziggy and his exploratory capsule are again the stars.

The cassette comes with a long and very amusing background to the game and descriptions of the various aliens you encounter during play. Apparently, the elves have grown bored of making (and losing) rings, so they have

constructed six stones of power instead. Unfortunately, they've also lost these and they are being held by the evil Scarthax in his castle. Ziggy's mission is to retrieve the stones and to bring them together in a cataclysmic explosion –



thereby saving the universe. However, the game isn't quite as simple as that (is it ever?) as Scarthax has guards.

These guards come in various forms and are all superbly animated in bright colours. Here are just a few of

the creatures you'll meet: urks, who explode on contact, and who you must shoot to power your door laser, come in 50 different forms; garthrogs guard the lifts and are virtually indestructible (they frown when you shoot them!); and googly birds, who sleep most of the time, release a destructive thread when awake which flies around the chamber.

The game falls into a pattern of entering a chamber, blasting your way through a door to claim the crystal or stone contained therein, and then blasting your way out through another door. You then enter a chamber which is timelocked shut and you must survive here until released and then enter the next chamber.

The game's charm lies in the superb animation of its characters, and the fact that you must use strategy to traverse the castle in the most efficient way. There is also a coded high score which Fantasy can verify. *Mike Lewis*

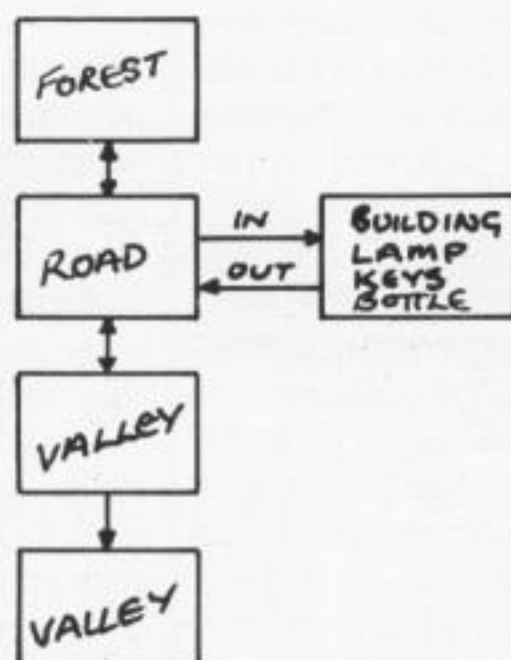


ADVENTURE TIPS

The most important thing to do when playing an adventure game is to draw a map of the locations as you pass through them. Without a map, you will invariably get lost and spend a lot of time going over the same areas again and again.

The best way of drawing a map is to draw a box for each location. Then list the objects that initially start there at the beginning of the game. The possible directions you can move in can then be drawn as arrows linking this location with others.

The most difficult area



to map for a novice player is that of a maze. This is a series of locations each with an identical description and a complex series of connections. Whichever direction you move in, you appear to return to the same location.

The best way to map a maze is to mark the locations with objects which will stay there permanently. This means that you should gather as many objects as you can find before entering the first location of the maze.

To give an example, take a look at the table which illustrates a typical maze.

	N	S	W	E	U	D
A	A	B	C	D	X	X
B	X	A	D	X	A	B
C	B	X	A	X	D	C
D	X	X	X	X	X	C

Moving from A to the North leaves you in location A; moving from

location C to the West takes you to location A too; you can't go North from location B, and so on. The first step is to drop an object at your current location, a coin, say. This done, note down the object, and then attempt to move North. In our example, this will take us to location A again. Thus we will find the coin and then make an entry in the table to this effect. Now, we move to the South, which takes us to location B. There is no object here, so it must be a new location. This means we drop another object – say a rock. The moving process is now repeated, and we try to move North. There is no way to the North, so we put a cross

THE HOBBIT

MELBOURNE HOUSE £14.95
SPECTRUM, BBC B,
COMMODORE 64, ORIC-1
1 single game
GRAPHIC ADVENTURE
(except for BBC B version
which has no graphics)

If you like adventure games, the one you must play is *The Hobbit* by Melbourne House. The game is based on the book *The Hobbit* by J.R.R. Tolkien, and you play the role of Bilbo Baggins the fearless hobbit of Bag End. There are many characters in this adventure but the only one you really need is good old Thorin the dwarf. Although he can be very distracting at times (because he urges you to hurry up, sings about gold most of the time, and says "no" at the slightest provocation), if you stick with him he will help you out of most situations.

Most of the characters you meet will be your enemies like the hideous Troll, nasty Goblin, or even the Vicious Warg which runs around you and howls. When you come

very near to the end of the adventure you will need to ask Bard to lead you to the dragon Smaug, the Bard remains silent and does nothing. Furthermore, when you approach the dragon and try to take the treasure when he's not looking, you end up being burnt to a crisp. There must be another way to the treasure and this is for you to find out!
James Harrison
Value 4, Graphics 3 (not BBC B)
Gameplay 4.

JET SET WILLY

SOFTWARE PROJECTS £5.95
48K SPECTRUM
1 single game
ARCADE ADVENTURE

I had my suspicions as to the nature of this program when, on perusing the front cover, I was confronted by a man wearing National Coal Board boots with his head down a toilet! However, upon playing the game, I concluded that this game is entirely suitable for anyone who enjoys sleepless

nights and men in white coats. the storyline is as follows: Miner Willy (the hero of the game *Manic Miner*) has made a fortune from his escapades in the mines in deepest Surbiton, and has bought himself a mansion house from the proceeds. He then invites all his new friends up to his house for a party (and a wild one at that). Everyone gets completely smashed and leaves all manner of glasses and bottles lying around the huge 64-room house. All Willy wants to do is to collapse on his 4-poster and sleep it off, but on reaching the master bedroom he is confronted by Maria, his new housekeeper. She won't let him go to bed unless he picks up all the glasses and bottles. And so your task begins...

If you have played *Manic Miner* then you will know about the great sound effects, well, *Jet Set* plays *If I Were A Rich Man* in the same style, and I went around for days humming it!

The game is extremely complex, with 64 different rooms. Unlike *Manic Miner*,



in the table to indicate this. Moving to the South takes us to the coin. Having updated the table, we now try the other directions in turn, until the table is complete. Here is the start of a table of the maze.

	N	S	W	E	U	D
COIN	COIN	ROCK				
ROCK	X	COIN				

Having mapped the maze completely, you will be able to use the table to move quickly through the maze without getting sidetracked! Don't forget to pick up all the objects!

It is always very important to consider all the objects that you find

in an adventure game and to think about them carefully, as they may not be what they seem at first. Thus, a needle could be anything from a watch hand to a record player stylus! Don't make presumptions that the objects will be used for their everyday purpose either – most adventure designers have very devious minds!

When you are stuck in an adventure and have reached a point at which there seems to be no way forward, don't panic! Take a step back from the game and consider the situation logically. Very often, divorcing yourself from the atmosphere that has built up around the game while playing it

can help you find a new slant on a situation and thus a way out of your predicament. Think back over the locations you've passed through. Perhaps there is a cupboard somewhere which you've neglected to open, and which contains the key to the locked door blocking your way, or perhaps something is hidden in the robot after all? Check every possibility.

Some locations have levers to be pulled or buttons to be pushed which appear to have no effect at all. This is because they affect locations further on in the game and not your present situation. For example, that stopcock in the kitchen which seemed to

do nothing when you turned it might have turned off the fountain you passed in the garden earlier.

The other thing to remember is what you are carrying or not carrying. The presence of objects can often affect your ability to move in certain directions or to reach other objects. Try dropping various objects and using different combinations.

Good adventures are logical and have several red herrings and false trails, apart from the real solution, to complete them. To solve an adventure, you need some thought, dedication and the ability to reason things out. It isn't that difficult to complete them – honest!

you don't need to collect all the items in one room before you move on to the next, and most rooms have more than one different exit, so you can go a different route each time. After playing this game for ages, I worked out that I had only seen about 40! Each room is extremely, well-designed, and if *MM* made you laugh, you will die when you see this! The obstacles include saws coming up through the floor, silicon chips, razor blades, penknives, your housekeeper (in the nightmare room and the master bedroom), *Hunchback*-style guards, pac-men and ... well, the list is endless. All are superbly animated and the graphics are the best I've seen on any computer. I cannot recommend this game highly enough. BUY IT!

Richard Henderson

Value 4½, Graphics 4, Sound 4, Gameplay 4½.

LOST IN SPACE

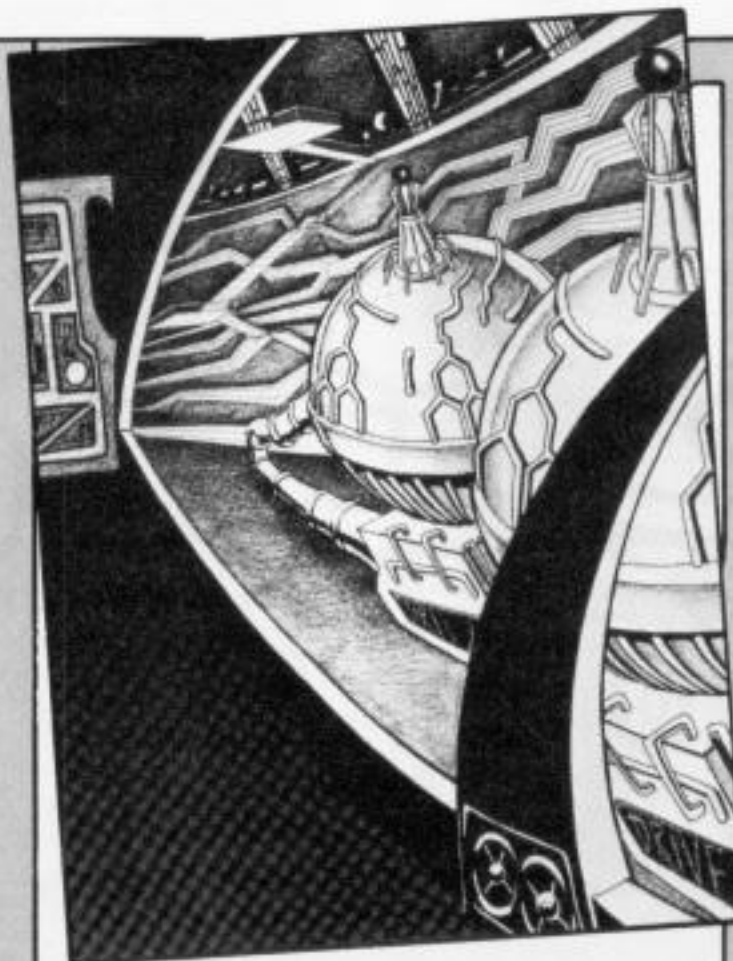
SALAMANDER SOFTWARE

£9.95

BBC MODEL B DRAGON 32,

ORIC-1

TEXT ADVENTURE



This is the second of a trilogy of adventures which feature Dan Diamond, a private detective, and his attempts to solve a particularly mysterious case. the previous adventure is *Franklin's Tomb* and the sequel is *Fishy Business*.

The game takes a long time to load, partly due to the fact that it is written in basic, but also due to all the data being stored on tape and being read in after the program has been loaded. The screen display is

split into three areas, with an area listing the objects you are carrying; a description of your current location, and a command input area. The adventure continues from *Franklin's Tomb*, where you apparently walked into a matter transmitter, and this has delivered you onto the spaceship you start the game on. The ship appears empty apart from security robots.

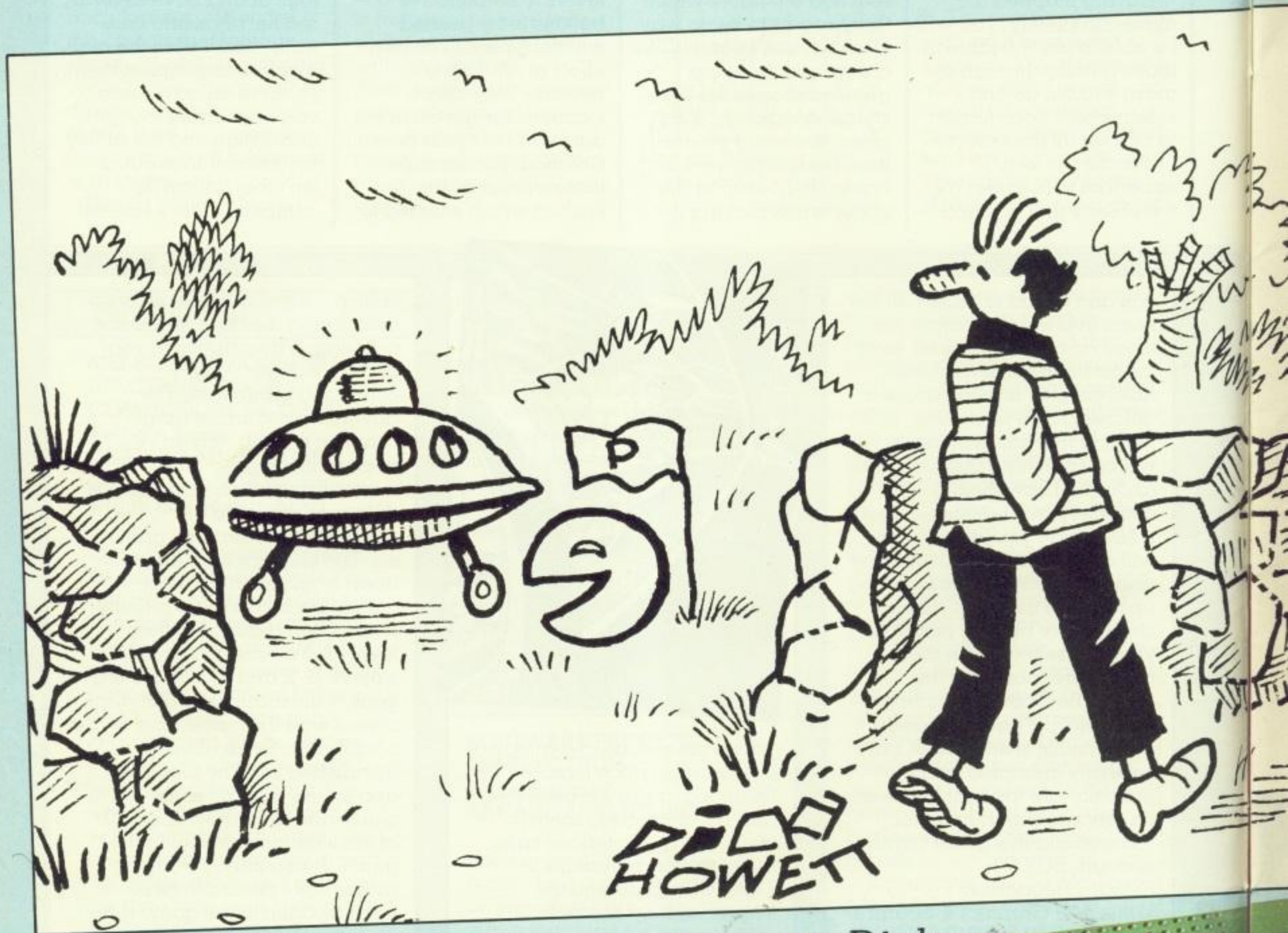
The descriptions are pitifully short, often reduced to the level of "You are in a corridor, exits N, S, E and W". There is a book of illustrations, which comes with the game, and contains some excellent airbrushed art. The pictures apparently contain some clues, and they show some 20 of the locations present in the game. Personally, I would rather have descriptions of each location in the game than glossy pictures of just a few.

The central character of, Dan Diamond, makes the games interesting, but I feel that they are let down by the short descriptions and resulting lack of atmosphere.

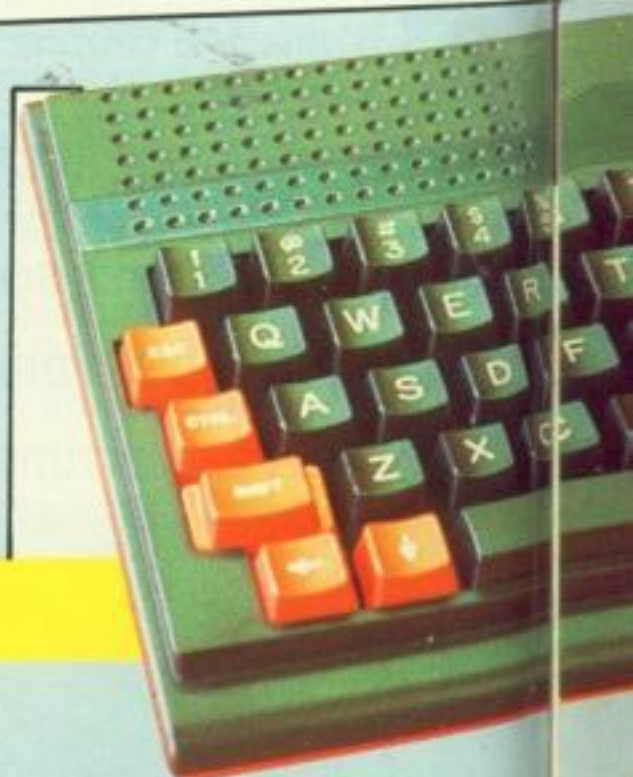
Mike Lewis



CARTOON CAPTION



Can you think up the funniest caption to Dicky Howett's cartoon on this page? The best entry (in 25 words or less) will win an Oric ATMOS computer plus joysticks and printer and a choice of ten Oric games from Transoft!



ION COMPETITION

CARTOON CAPTION COMPETITION ENTRY FORM

My caption for Dicky Howett's cartoon is:

.....

.....

Name

Address

.....

.....

To June Competition, TV GAMER, 187 Oxford Street, London W1R 1AJ

COMPETITION RULES

- 1 All entries received by the closing date, 29th June 1984, will be examined and will be judged by the editor.
- 2 The Competition winner will be advised by post and details will be published in a forthcoming issue of TV GAMER.
- 3 All entries must be made on forms cut from TV GAMER, and photocopies will not be acceptable.
- 4 The prize is to UK standards and servicing cannot be guaranteed overseas.
- 5 The prize will be awarded to the contestant whose answer is, in the opinion of the Editor or his appointed panel, the most apt and amusing.
- 6 The editor's decision is final.



INDOOR



ATIC ATAC

For most people, this compulsive "arcade adventure" from Ultimate needs no introduction. In fact, there are probably hundreds of you who would prefer not to be even reminded of those endless days spent in the fruitless search for a golden key.

To both of you out there who have not yet parted with a very reasonable £5.50 for a copy of *Atic Atac* let us, for a moment at least, start with the basics. Our tape loaded first time on every occasion (a welcome change), suggesting that Ultimate do not compromise the quality of their tape for the sake of financial corner-cutting. During loading, you can gaze blankly at the best header screen we have seen to date. Before you have time to get bored, the five minutes or so needed to load the game have slipped by and you're ready to go.

The opening panel mercifully allows the player to select keyboard, Kempston or cursor joystick control by pressing keys 1, 2 or 3. Why can't more – indeed all – Spectrum games offer this facility, eg *3D Ant Attack* and *Scuba Dive*? Keyboard control is really a nonsense for this game so a joystick interface is highly recommended.

Having selected your method of control, you can now choose to play as a serf, a wizard or a knight by pressing keys 4, 5 or 6. The consequences of this choice will become clear later... And so, to the scenario. With typical artistic license, you mysteriously find yourself trapped

○ SPECIFICATION

○	NAME:	ATIC ATAC
○	SUPPLIER:	ULTIMATE
	PRICE:	£5.50
○	FORMAT:	2x SPECTRUM 48K
	RATING:	Value 4
○		Graphics 4
		Sound 2
○		Gameplay 4

in a large (and I mean large) mansion. Unfortunately, the main doors (your only method of escape), have just slammed shut behind you. The only way of opening the main doors is with the aid of a golden key which has been secreted in three parts in various rooms in the mansion.

The player is treated to a wondrously detailed "chandelier's eye" view of the proceedings which unfold beneath him or her as the character slips from room to room. The game always starts in the main entrance hall. Knights in armour flank the main doors, which bear the initials A.C.G. – the author's name. To the north of the entrance hall there is a door with blue bars which, for the time being at least, cannot be opened. The south and west walls have doors which open and close periodically to add to the player's frustration. A selection of pictures, shields and short-sighted deer adorn the walls but these appear to be superficial graphic enhancements, rather than an explicit part of the adventure. It is interesting to note, in passing, that some of the shields bear a mirror image of A.C.G. and an arrow pointing in a certain direction – red herring, or not?

SO OFF WE GO

Passing out of the main hall through either of the south doors, the next screen will show you entering what is now the north door of the adjacent room to the one you just left. One's natural instinct is to go off immedi-

ately exploring. Indeed, it's probably a good thing to get this out of your system at an early stage because gaily prancing from room to room, although bundles of fun, will never get you very far ... metaphorically speaking. Another good use to which this "getting acquainted" time can be put is mastering the control of your adopted character. You'll have to get used to passing from room to room while dodging or killing all manner of marvellous monsters and ghouls, all of which drain you of energy on contact. Energy is also lost as time elapses.

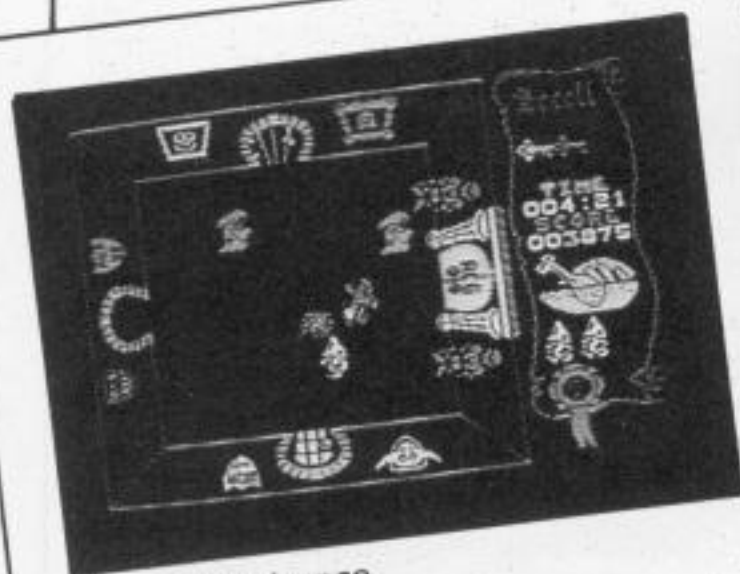
Talking of energy, this is depicted by a bright yellow and rather roasted looking chicken which loses its flesh as you are drained. Thus, we are left merely with a fowl skeleton when little or no energy remains. Losing all your energy uses up a life, of which you have four (one to start, plus three spares). Lives remaining are shown by one to three graphic stills of your character. All the information needed for playing *Atic Atac* is contained on the right-hand side of the screen in the scroll. Apart from your energy level and lives, the scroll is also a record of any objects you may have picked up along the way. Time elapsed and score are also shown and, at the end of a game, a percentage adventure score is shown based on the number of rooms explored.

MAPPING

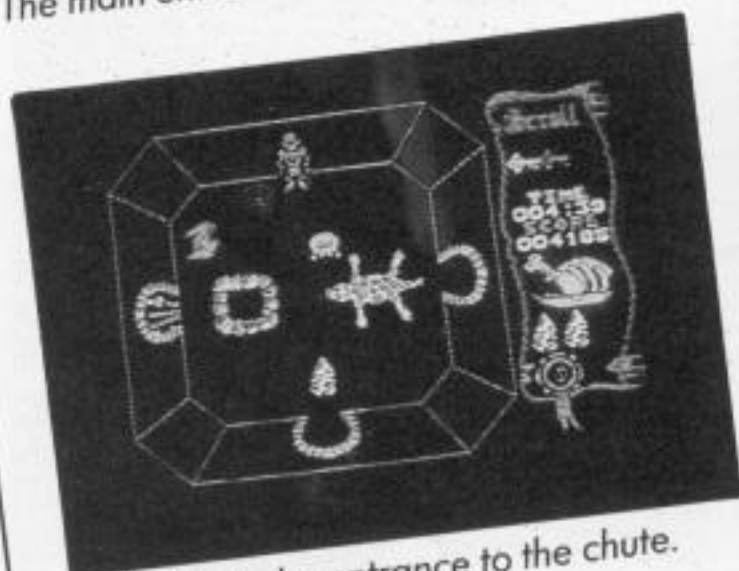
To get back to the game itself, how on earth do you go about making any sense of it? Well, having lost a few hundred lives in as many minutes, it will have dawned on you that *Atic Atac* cannot be cracked unless a strict and logical approach is applied. In fact, we're not entirely sure this wretched game CAN be solved even with this type of dedication. Despite many painful hours of trying, we still have not escaped from the mansion. We have, however, prepared maps of each of the five floors which have enabled us to get an adventure score of 99% in about 32 minutes, scoring approximately 27,000 points. None of these statistics are particularly relevant, because this percentage score

**Dave Bishop
tells you how
to get out of a
haunted house.**

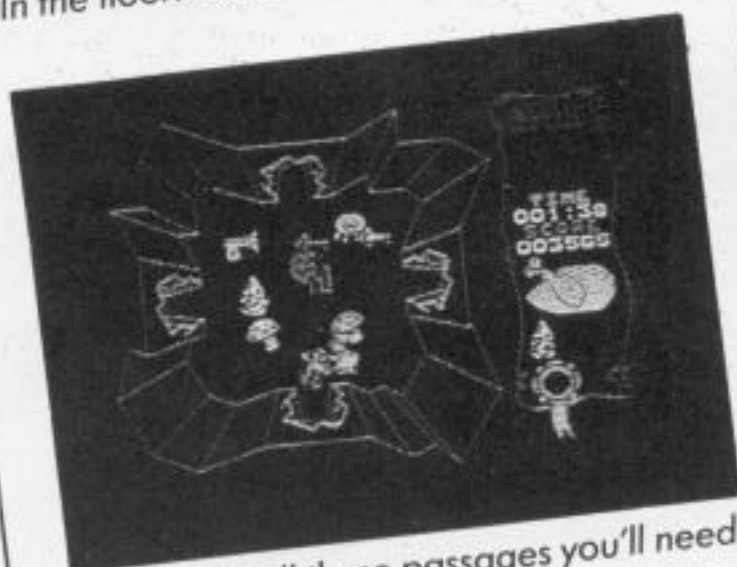
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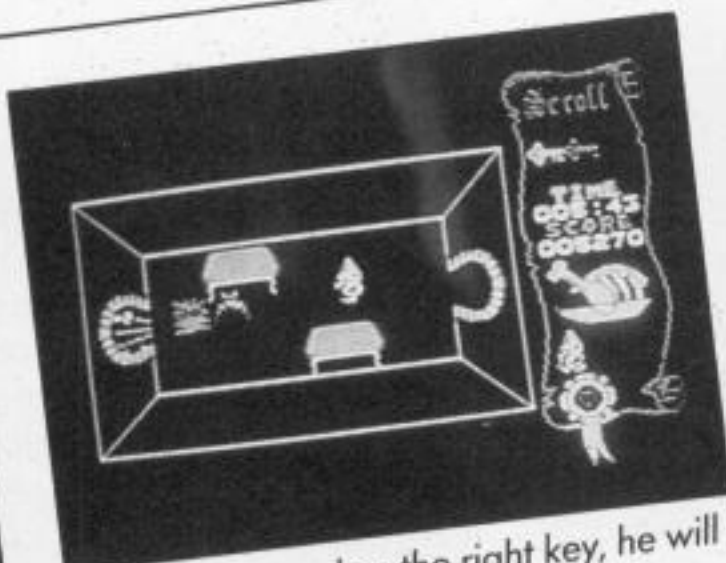
The main entrance.



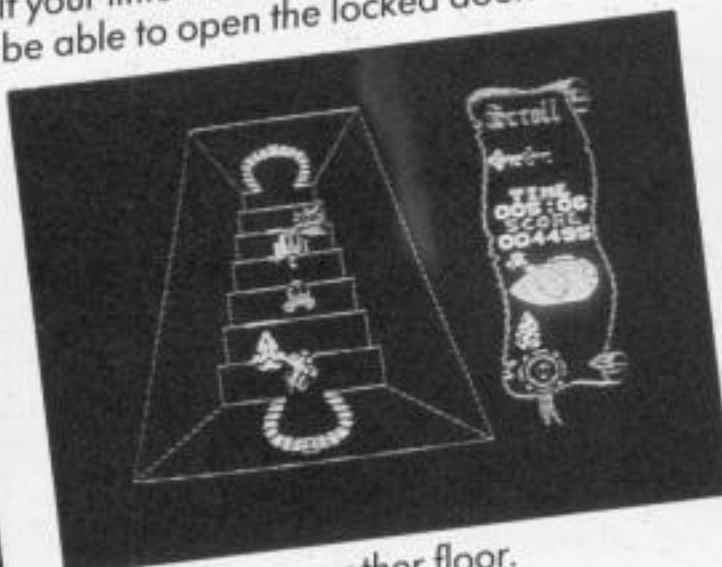
In the floor: the entrance to the chute.



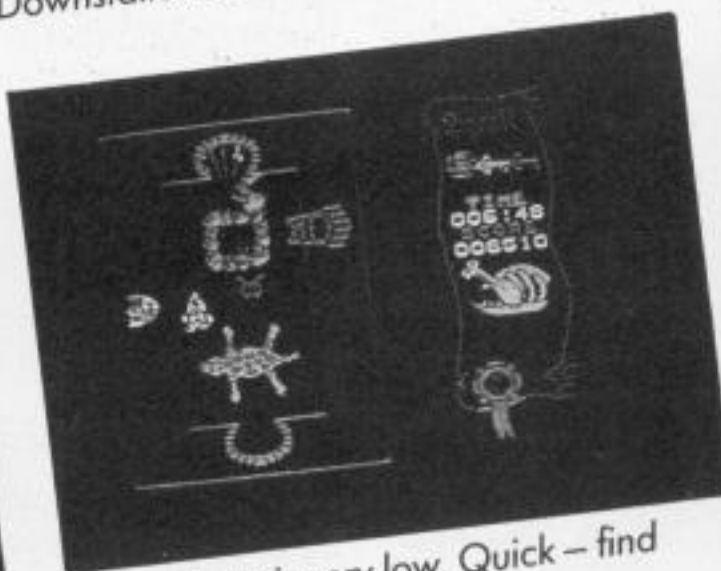
Faced with all these passages you'll need to make a map.



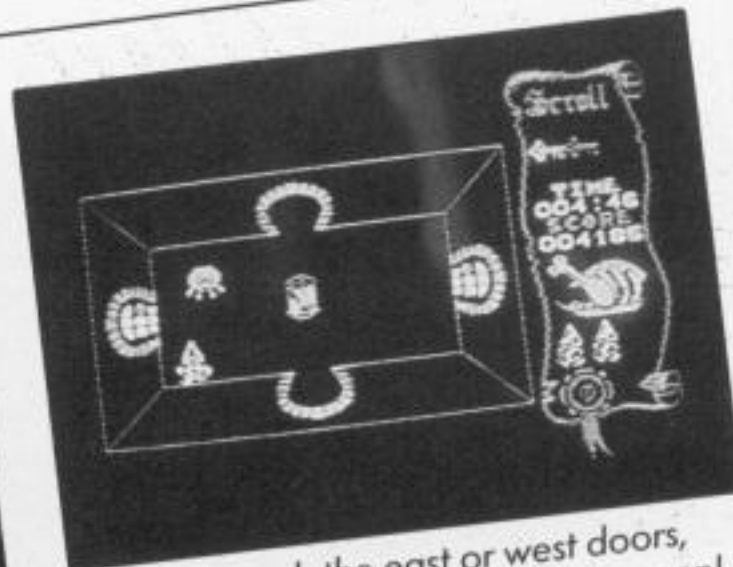
If your little man has the right key, he will be able to open the locked door.



Downstairs to another floor.



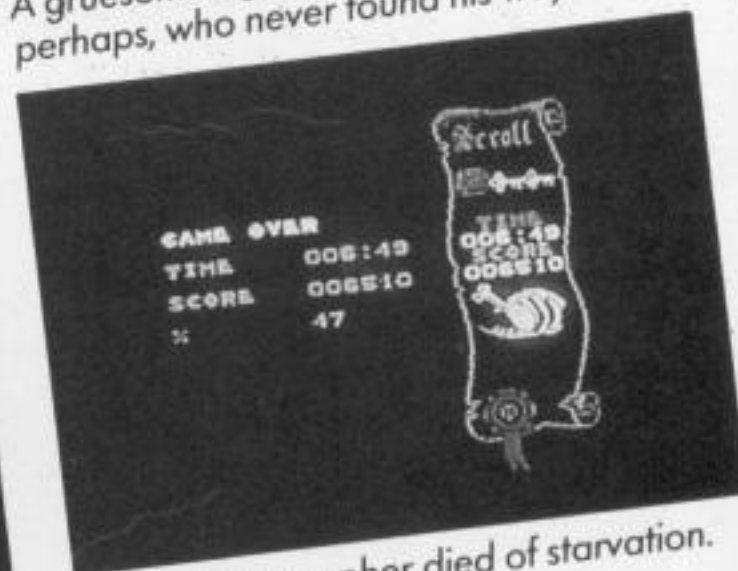
Energy here is very low. Quick – find some food!



To get through the east or west doors, you'll just have to wait for them to open!



A gruesome sight: some poor gamer perhaps, who never found his way out.



TVG's photographer died of starvation.

simply tells us we've visited just about every location in the mansion, the points scored are just a function of the bodies liquidated, and time is almost unlimited anyway. More important are the maps. There are 151 (?) rooms in the mansion spread over five floors, connected by five staircases (one or two flights) and a secret passage – all the other secret passages take the player to another location on the SAME floor (see below). With such a large number

of rooms to explore, it is essential to have some form of map otherwise you'll spend nine-tenths of your time up a certain creek without a joystick!

We decided to construct relatively accurate plans of each floor containing the following:

1. Tables
2. Suits of armour
3. Doors – normal and barred
4. Food
5. The chutes
6. Barrels, grandfather clocks and bookcases – the secret passages.
7. Objects and treasures

TABLES AND SUITS OF ARMOUR

These are helpful because, in the highly likely event of your being totally lost, referral to a home-made map will normally be enough to discover your present location.

DOORS – NORMAL AND BARRED

Here you are in the mansion – what can you do about it? Well, it seems clear that, because the components of the golden key are randomly placed in different rooms, it is imperative to have the wherewithal to cover the maximum number of

rooms in the minimum amount of time with as little duplication as possible. Therefore, all possible exits from every room must be documented in order for an intelligent plan of campaign to be implemented.

You will very quickly discover that some doors will only co-operate under certain circumstances. These barred doors are colour-coded in red, green, blue and yellow and can only be passed through when you are in possession of the key of the same colour. There are, therefore, four keys – one of each colour. This fact presents us with yet another logistical problem which must be overcome in order to escape from the mansion.

Inconveniently, you can only carry three objects, of which a key is only one of many, at any one time. It is therefore doubly important to colour code the doors on your map so that, in the event of having to leave a key behind, you can be sure that it is the least useful one and not of a colour necessary for further exploration (see "HINTS" below).

FOOD

Something else obvious from the start, is the presence of a plethora of different types of food – ranging from sticks of candy through ice-cream cornets to cans of beans and red pumpkins! The advice here is "eat

sparingly" – this is not *Pac-Man*. Gobbling everything in sight is short-sighted as food is the only way to regain energy lost during contact with the enemy. Thus, if you are just about to lose a life due to lack of energy it would be useful to have various culinary havens still dotted around the place. It is therefore important to know where food can be found.

THE CHUTES

Apart from the stairs, there are a number of holes in the floor on all levels 'except the sub-basement. These are the mouths of chutes that take you down one or two floors, landing on an alligator rug somewhere below. These chutes will form an integral part of your flight path, and their whereabouts and where they take you should be noted.

BARRELS, GRANDFATHER CLOCKS AND BOOKCASES – THE SECRET PASSAGES

The all-too-vague instructions mention something about secret passages. Each of the three characters have the use of a set of secret passages. For the wizard, it's the bookcases; the serf can use the barrels; and the knight can wander through

six sets of grandfather clocks with the greatest of ease; compared with five of each of the barrels and bookcases. As mentioned, these passages do not normally bring you out onto a different floor, with the one exception. The barrel close to the main entrance hall will, when entered, bring the serf out onto the first floor. We found the wizard the best character to choose for reasons that will become clear later. Suffice it to say that the whereabouts of all the secret passages are of vital importance.

OBJECTS AND TREASURES

There are various objects dotted around the mansion which are identifiable because they cannot be eaten by passing over them (like food can be). This is where we venture into the unknown because with the exception of two parts of the golden key, we have – so far at least – found no way in which such things as strings of pearls, skulls, gold crosses and whips can be put to use. I am tempted to suggest that some of the paraphernalia found along the way are merely mental cul-de-sacs – maybe it's the shields on the walls after all...

HINTS

Having read this review, you might offer the criticism that we haven't cracked *Atic Atac*, so how can this article be of any use to anyone who's trying to do so. However, has anyone cracked it yet? And, although we may not have succeeded, at least we have not succeeded in a logical and well-thought-out way. Here are a few hints on possible strategies

that could be employed in your particular *modus operandi*.

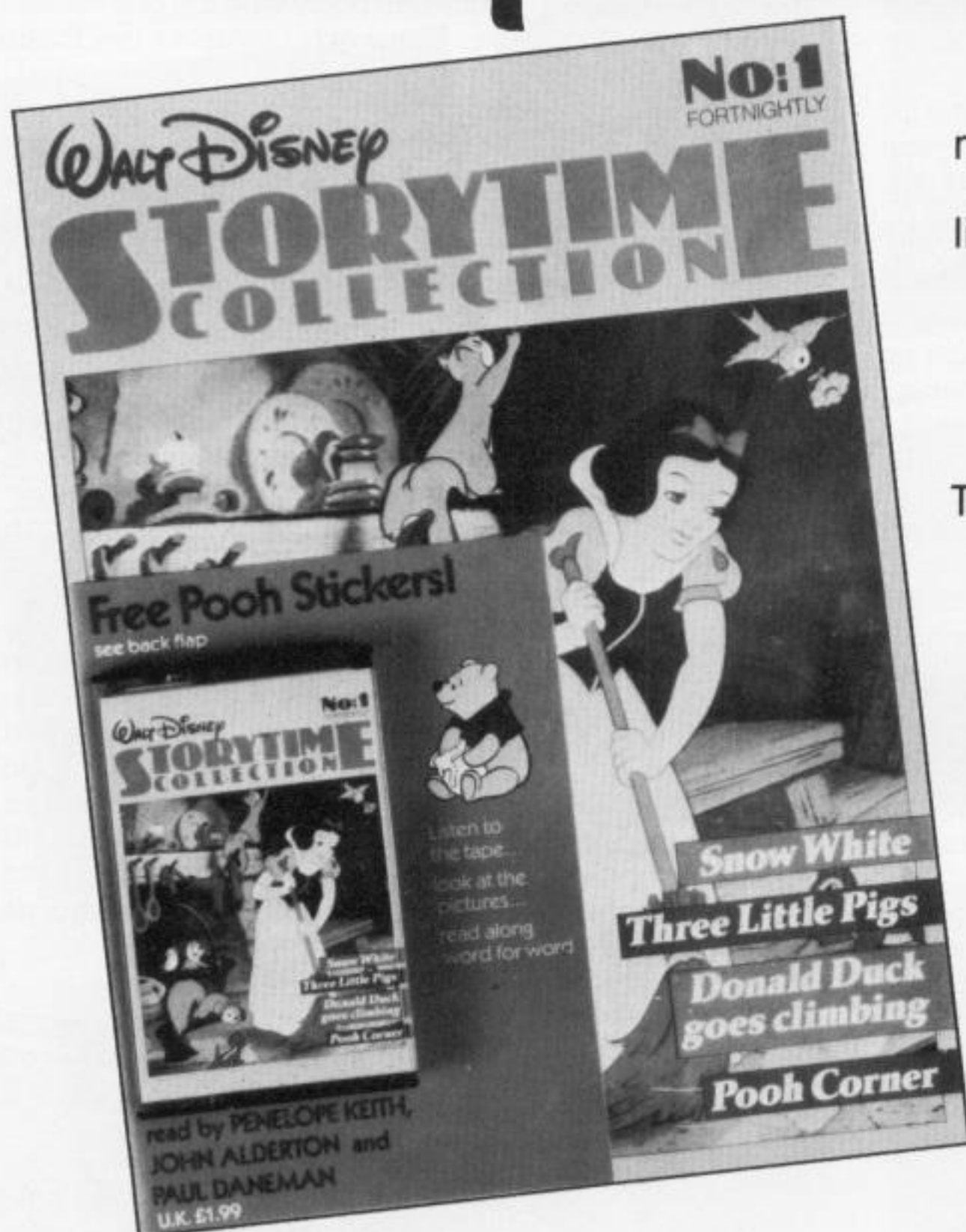
1. The yellow key can always be found in the same room in the basement, which can only be entered by a chute from the ground floor.
2. Only eat food when your energy is low.
3. Number each room on your map, so that you can note down where you leave keys, etc.
4. Possessing no keys, the wizard can go directly to the room on the ground floor containing the chute down to the yellow key.
5. The golden key bears the initials of the author.
6. Note down where you find the blue, green and red keys – there is a pattern in the randomness of their placement.
7. Use the "caps/shift" key profusely to catch your breath and get your bearings. The ability to freeze the action is a godsend.
8. Note those rooms that have chutes close to doors. It is all too easy to come rushing into a room only to find yourself in freefall before you know what's happening.

Last of all, if you can enlighten me as to the remaining secrets of *Atic Atac*, please write to me care of *TV Gamer*.

HAPPY HUNTING – hope you get out by next Christmas! □

Coming soon! Coming soon! Coming soon! Coming soon!

Walt Disney Storytime Collection



Meet all your favourite Disney characters in this exciting new magazine and cassette collection. Every fortnight you can read and listen to the adventures of Mickey Mouse, Donald Duck, Baloo the Bear, Goofy, Dumbo and all the Disney favourites.

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AT YOUR NEWSAGENTS SOON!**



TV Gamer has compiled a list of top scores and UK records

Game	Game No. (other than 1)	Score	Source	Record holder
Asteroids		77,022,030	(Atari)	
Astrosplash (Aquarius)		300,250	(TVG claimed)	Olwen Jones
Barnstorming		27.80	(TVG claimed)	B A Thompson
Berzerk		20,785,450	(Atari)	
Carnival (Colecovision)		177,370	(TVG claimed)	Loni Avramides
Centipede		323,512	(Atari)	Stuart Murray
Centipede (HCS)		902,419	(TVG claimed)	Barry Henderson
Chuckie Egg (BBC)		269,920	(TVG Claimed)	Daniel Bradford
Chopper Command		999,999	(TVG claimed)	Mark Tyzack
Danger UXB		161,160	(TVG claimed)	Daniel Bradford
Decathlon		10,078	(Activision)	Mark Riley
Defender (VCS)		148,800	(TVG claimed)	Daniel Bradford
Dragster		5.6 secs	(Activision)	Alan Carter
Donkey Kong (CBS)		1,334,400	(TVG claimed)	Allan Thompson
Donkey Kong		1,456,700	(TVG claimed)	Loni Avraamides
Donkey Kong Jr		2,035,200	(TVG claimed)	Dane Clarke
Enduro		10 days driving	(Activision)	Gordon Hamilton
ET		3,102,612	(Atari)	
Fortress		36,600	(TVG claimed)	Daniel Bradford
Freeway	(3)	36	(Activision)	Steven Brown
Gopher		128,880	(TVG claimed)	Stephen Cushnahan
Grand Prix	(4)	1:35.38	(Activision)	Ray Watkinson
Happy Trails		550,566	(Activision)	Andrew Thompson
Joust		1,189,699	(TVG claimed)	B Henderson
Killer Gorilla		51,200	(TVG claimed)	Daniel Bradford
Lady Bug		923,900	(TVG claimed)	Loni Avraamides
Minestorm		5,500,000	(Vectrex)	Mr Warren
Mousetrap (CBS)		1,280,000	(TVG claimed)	Allan Thompson
Mr. Do		619,200	(TVG claimed)	Loni Avraamides
Munchkin (G7000)		560	(TVG claimed)	Paul Sanders
Oink		62,048	(Activision)	B A Thompson
Pac-Man (VCS)	(3B)	6,128,619	(Atari)	
Pengo		65,270	(TVG claimed)	Daniel Bradford
Pepper II		1,008,000	(TVG claimed)	Loni Avraamides
Plaque Attack		77,745	(Activision)	David Ross
Popeye (VCS)		71,000	(TVG claimed)	Adrian King
Rabbit Transit		80,665	(TVG claimed)	Mark Tyzack
Robot Tank		64 tanks	(Activision)	B A Thompson
Sea Quest		484,770	(Activision)	David Ross
Skiing		27.36 secs	(Activision)	Marc Castle
Space Armada		139,120	(TVG claimed)	David Bond
Space Invaders (VCS)		5,300,005	(Atari)	
Space Spartans		194,130	(TVG claimed)	David Bond
Spider Fighter		900,00	(Activision)	Mark Dawson
Stampede		35,164	(Activision)	Sai Ming Wong
Super Cobra (HCS)		100,000	(TVG claimed)	David Harvey
Superman		23 secs	(Atari)	
Tron Dedy Discs		23,390,750	(TVG claimed)	David Bond
Turbo (CBS Coleco)		1,000,000	(TVG claimed)	Dane Clarke
Venture		3,580,800	(TVG claimed)	Loni Avraamides
Zaxxon		84,600	(TVG claimed)	Loni Avraamides

TV Gamer invites readers to send in their high scores for any screen game. A **claimed** score merely needs to state your name, game title, system (eg Atari Home Computer System, Spectrum, VCS etc) and claimed score.

A **proven** score will require photographic evidence, but will take precedence over previous claimed scores. We suggest using a SLR auto-exposure camera on a tripod with cable release, timed at 1/4 second. Games

which can be "clocked" (ie the score reaches a maximum and then returns to zero) will only count as claimed scores. Additionally, games which present short-cuts to high scoring (eg *Space Invaders*, which can be made to shoot two missiles at a time) will also only be accepted as claimed scores.

Send your scores to TV Gamer, Top Score Desk, 187 Oxford Street, London W1.

TARRANT LA-RA!

Chris Tarrant recently had an extremely unusual assignment – the presentation of a video about computer games. He reflects on this strange experience and the essential oddness of his electronic co-stars...

If millions of people on Earth are spending their time blasting alien invaders from outer space, then what are the Martians doing with their leisure hours?

And what about the creepy-crawlies? All those centipedes, spiders and assorted harmless insects being zapped in computer and video games up and down the land... Let them get their hands on a DIY games kit and who would they use for target practice? Russell Harty? Barry Took? Me? The entire human race...?

Well, maybe. But it's more likely that the whole creepy-crawly, alien mass would simply wave their collective antennae back and forth in bewilderment and write the games-playing business off as something completely beyond inhuman understanding.

"beyond inhuman understanding"

Computer games are very strange things. In isolation you can spot the resemblance of a particular computer game to Monopoly or marbles or musical chairs or whatever. But taken altogether as a modern phenomenon then it's hard to even begin to puzzle out what they add up to, beyond a sort of Twentieth Century mass electronic insanity.

Of course, when you're actually playing a game such thoughts don't cross your mind. It seems perfectly natural to become a round fat blob swallowing up vitamin pills and being chased by ghosts. It's only after you've stopped playing Pac-Man and taken three steps back that you start to appreciate what insanity it all is.

I recently presented a video called *The World's Greatest Computer Games* – an experience which, apart from driving me half way up the wall, showed me in one mad crash course what a very odd business it is. And how very odd the people who play the games must be. I know – for 24 brain-scrambling hours I was one.

"24 brain scrambling hours"

In the space of a single working day in a London studio I found myself being walked over by computer bugs, assaulted by a werewolf, trampled by a sewer monster and crashing to certain death in a 747 aeroplane.

I'd been roped in to present a collection of some of the most outlandish and exciting games on the market. There were five different computers – the Atari, the ZX Spectrum, the Oric Atmos, the BBC Micro and the Commodore 64, plus over 20 different games.

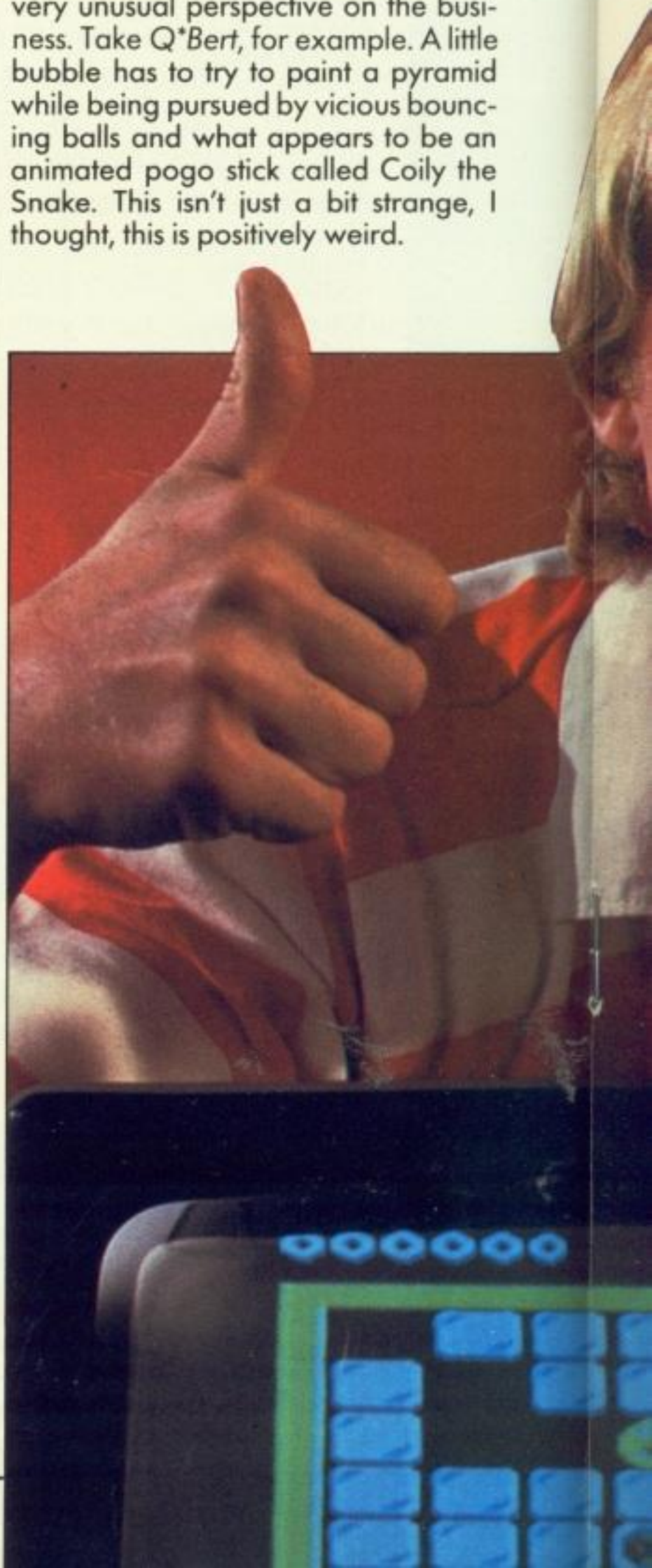
An easy job? I felt like Benny from Crossroads put in charge of Mission Control Houston for a day!

"I felt like Benny from Crossroads"

As is often the way with film and video production, everything's taken out of sequence, recorded in lots of small pieces and then put all back together again at the final editing stage.

In other words, while you're doing it, you've got about as much idea of what's going on as a carrot in an Irish stew.

So the making of *The World's Greatest Computer Games* gave me a very unusual perspective on the business. Take Q*Bert, for example. A little bubble has to try to paint a pyramid while being pursued by vicious bouncing balls and what appears to be an animated pogo stick called Coily the Snake. This isn't just a bit strange, I thought, this is positively weird.



Or look at *Revenge of the Mutant Camels*. I still don't really know what that was all about, but I thoroughly enjoyed it – I think.

And what about *Manic Miner*? To anyone who thinks computer games are simply an electronic version of *Cowboys and Indians*, a game full of poisonous pansies, mutant telephones and rabid toilet pans comes as quite a shock.

"rabid toilet pan"

But the games aren't just flights of lunatic imagination. They've also got an infuriating addictive quality, like that

legendary ingredient added to take-away hamburgers to make you keep coming back for more. As the day went on I became increasingly hooked.

Chopper Command is a good example of one of those games you become so hooked on that you have to be fed intravenously so as not to miss one micro-second of playing time. But Why?

You have to fly a chopper through a narrow channel, being blasted from all sides, running out of fuel, the nasties getting nastier by the second... Hardly sounds inviting, does it? But the more anti-social the game the more you love it. Weird.

One of the most difficult bits of the video production was getting to grips with *Shaggoth's Lair*. One of the hardest things of all was saying "Shaggoth's Lair" in the first place, without getting us all arrested.

I suppose I'll never find out who the Shaggoth was, or get my hands on any vampire bat's saliva or work out what was going on in the rest of the Third Continent series of games from Carzell. There are three games in the series:

The Volcanic Dungeon, *Black Crystal* and the *Wrath of Magra*. That much I did find out, but as for the rest – just reading about them seemed to be like deciphering a Martian bus timetable.

You find yourself submerged in a Tolkein-type nightmare, embarking on impossible adventures, with flying lizards glutting themselves on your remains before you've time to blink, and pits of flesh-eating fungus at every corner.

"kids and animals are unpredictable and chaotic – but computer games?"

But if playing a game is a strange experience, just imagine what having 21 of them as your co-stars on a video is like. I mean, kids and animals are unpredictable and chaotic – but computer games? Performing with them was a bit like taking a space walk – you've got very little to hold onto and you're completely in the dark.

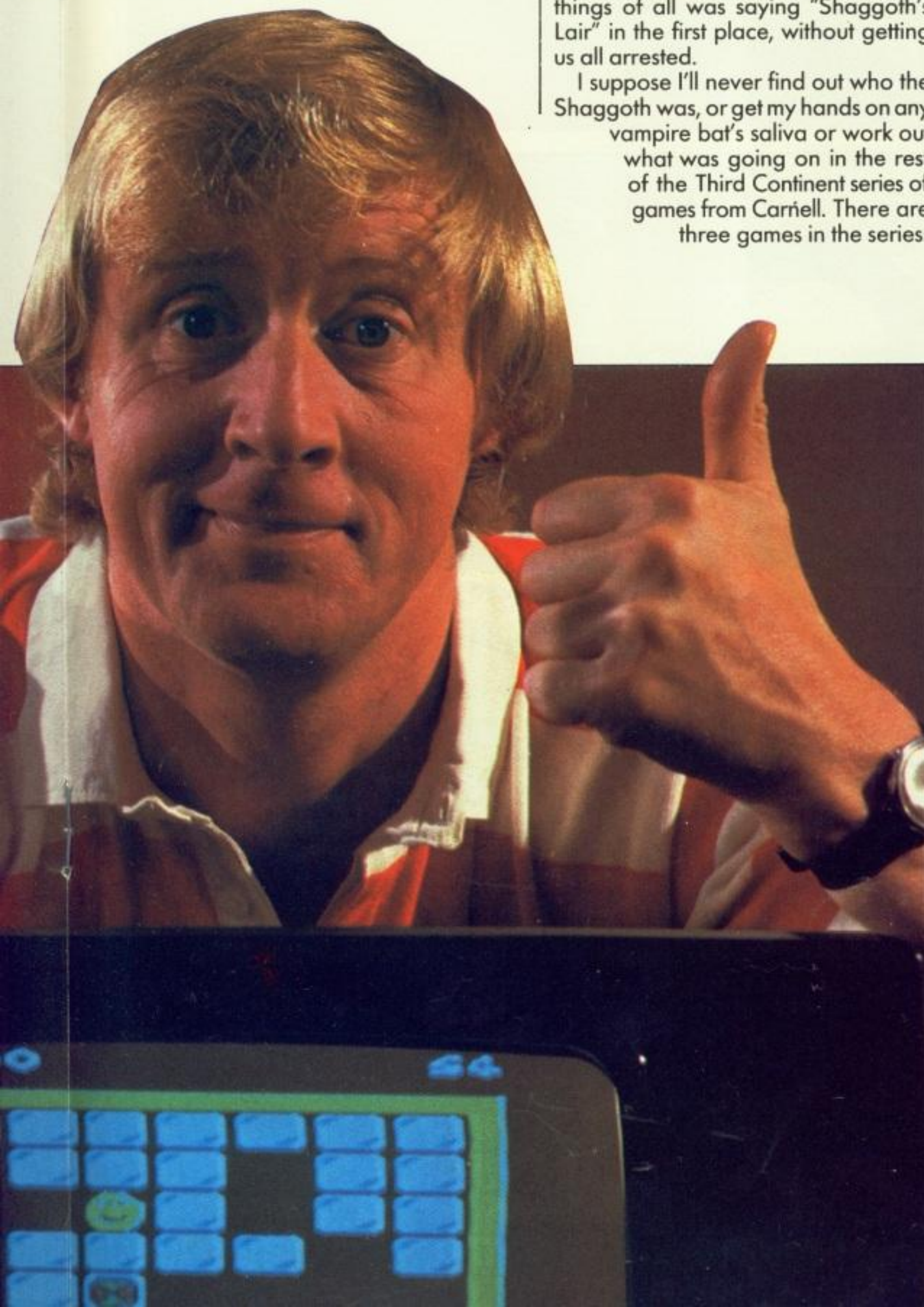
Each computer game has its own ideas about entertainment, its own cast of characters, its own wayward plot. And, in a way, each of them was one of my rivals. In the old days, people on TV competed against other people on other channels. But now if someone gets sick of watching me they might plug their computer into the telly and start battling it out with grinning yellow monsters.

I know how to compete with other people but how in *Shaggoth's Lair* do you compete with grinning yellow monsters?

And what that basically means is that computer games are an entirely new form of mass entertainment. Nobody knows what they're going to lead to, least of all me – but from now on I'm going to take a much closer interest.

Lots of people put them down as a gimmick that'll soon run out of steam, or unhealthy fantasy. Funnily enough, they said the same thing about moving pictures circa 1900... □

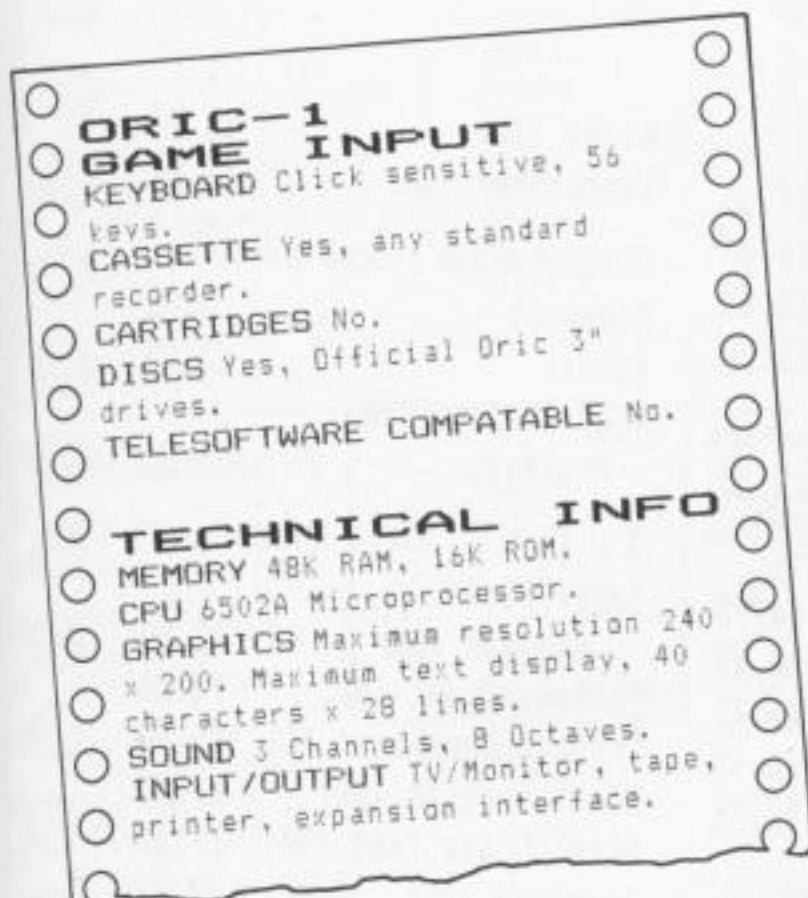
The World's Greatest Computer Games Volume One is due at the end of April 1984. Vol. Two will be out later this summer. It is distributed by Palace, Virgin & Gold and will be available at most leading video outlets.





ORIC 1 AND ATMOS





The manufacturers of the successful Oric home computer are introducing a son-of-Oric version, the ATMOS. Here, we assess both machines for their games-playing powers.



The Oric-1 is no newcomer to the games scene. In fact, it's just about to be phased out in favour of the brand new machine, the Oric ATMOS which sports a flash new keyboard and an improved operating system, all for the same price. Sounds great? Well, that's what we thought too. However, there is a catch concerning software, more on that later...

Firstly, let's look at the hardware on both the Oric and the ATMOS. Both systems are very similar in appearance - being both the same size and shape. They also have the same inputs at the back, comprising sockets for tape, TV monitor, Centronics printer and expansion modules such as disc drives and pen plotters. We have found that most mono tape decks work well, although the 5 pin DIN to 7 pin DIN lead that comes with the console isn't quite as reliable as a 7 pin DIN to 3 separate leads. The more obvious hardware differences are colour (the ATMOS is finished in a more stylish black and red whereas the Oric-1 is sort of off-white), and of course a full-stroke ATMOS keyboard which has a more professional feel about it.

All other differences are internal and involve the operating system, which the manufacturer claims has been greatly improved. (That should please the programmers among our readers.) For the rest of us, though, this has proved a disadvantage since it means that much of the software that has been written for the Oric-1 does not work with the new improved ATMOS.

TV Gamer went through its file of Oric games and tested them all on the new ATMOS to see what the problem was. The problem really lies in machine code games rather than purely BASIC games. Most machine code games won't load right from the start, some will appear to load but will give an error message right at the end of the load. A few will give an error message but upon typing "RUN" (return) will work without problems.

So what are the advantages of the new operating system? Well, it uses up less memory than the previous one for things like graphics

and sound, so theoretically games can be a little more complex than before. One thing they didn't improve was the sound volume, which is still far too loud for comfort (especially if you're trying to test it in a quiet office as I was). Why couldn't they have included a little screw adjustment as they do with picture? Fortunately, many of the pieces of the games software have volume programs built-in (such as Durell Software), and some have a "no-sound" option (a little drastic but still useful).

THE GAMES

The vast majority of Oric and ATMOS games are very similar to the Spectrum titles. In fact, most games written for the Oric have Spectrum versions. Unlike the Spectrum, though, the larger games manufacturers such as Atari and Parker have not announced any plans to provide for this system so there are not many official coin-op translations. However, most of the games we've seen are pretty good graphics-and-sound wise. The graphics are about par with the Spectrum and the sound is superior (or at least louder), so you're no worse off buying an Oric than you are buying a Spectrum. What's more you'll be better off thanks to a reasonable keyboard (even the Oric-1's keyboard is better than the Spectrum's).

CONCLUSIONS

So you've decided that an Oric is best for you but you're not sure which to choose. Well for starters I'd go for the 48K model whatever you do, as most (if not all) of the games require the full 48K. The Oric-1 is a tried-and-trusted micro that has stood the test of time. It has quite a nice selection of software available, but software houses are unlikely to do much for the Oric-1 in the future. The ATMOS on the other hand is rather limited in the amount of software it has, but we are told that in future games will be of higher calibre (although we have yet to see proof of this). So all in all it would seem that the ATMOS is the machine to go for.

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ORIC 1 AND ATMOS

continued from page 38

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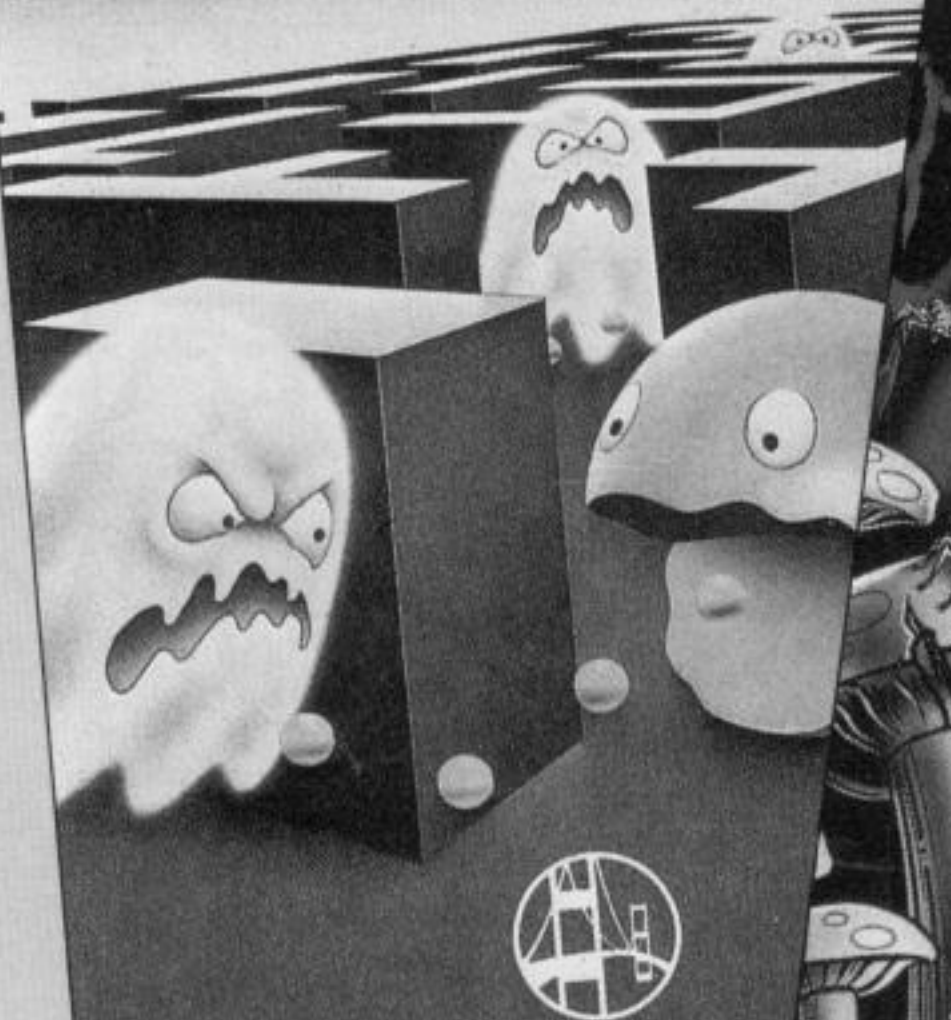
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ORIC 1 & ATMOS - 48K MICRO



SEVERN SOFTWARE

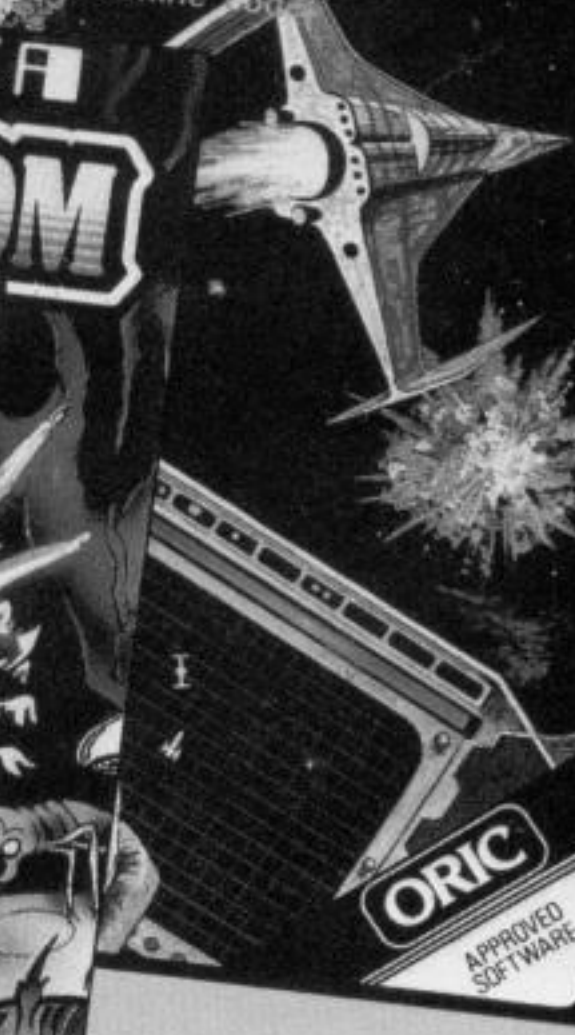
ARCADIA MUSHROOM MANIA



for the
16K/48K ORIC-1

DURELL SOFTWARE

Starfighter



ORIC
APPROVED
SOFTWARE

ATTACK OF THE MUTANT CAMELS

LLAMASOFT £5.00 (APPROX)
COMMODORE 64
1,1+1
SCI FI SHOOT'EM UP

This is a shoot'em up with a difference. You have to pilot a spaceship. Your task is to save Earth by weakening and destroying the giant, mechanical camels. These are extremely resilient, so you need many bursts of laser fire before they are finally atomised.

You tackle one camel at a time. After destroying it, you proceed to the next one. The radar shows you your position relative to the enemy, so you know where to find your quarry. It's not as easy as it sounds, though – the camel fires bombs directly at you throughout each separate duel. You must dodge these as well as the more accurate 'nasty' bombs, which blow you up instantly.

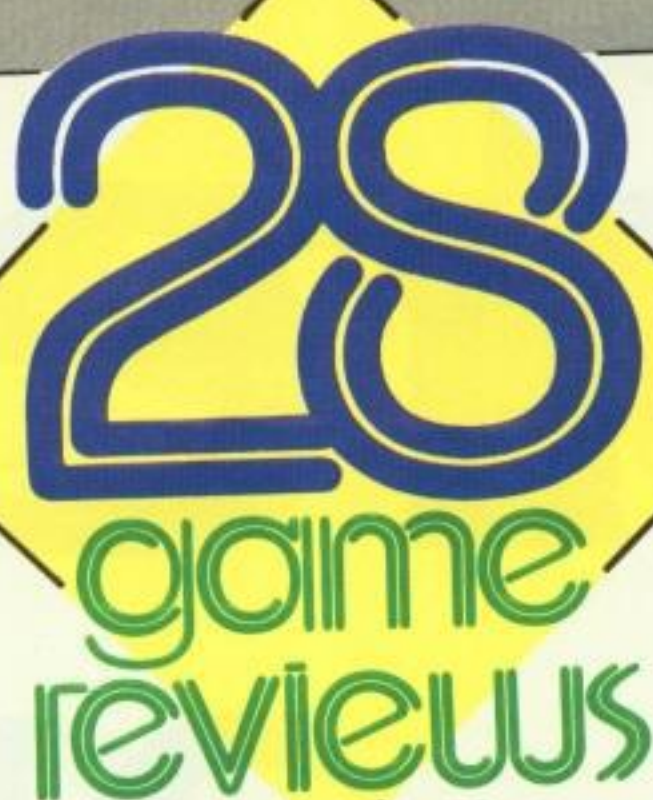
At all costs, the leading beast must be exterminated before it reaches the right-hand radar screen edge, otherwise your sector defences are penetrated and the game ends. Speed is therefore vital. Also displayed on-screen is the number of the sector you are presently in, and your bonus (awarded whenever a camel is demobilised). The sectors differ only in the level of skill demanded; the gameplay is no different.

Having destroyed all the beasts in a sector, you advance to Trans-Sector Hyperwarp (where you have to dodge rockets). A dazzling display of graphics appears before the next sector.

This game is unusual, but suffers from an almost complete lack of variation in gameplay.
Value 3, Graphics 3, Sound 2½, Gameplay 2.

CAVERNS OF MARS

ATARI £29.95 (ROM)
ATARI HOME COMPUTER
SYSTEM
SHOOT 'EM UP



**This month we have
published 28 reviews of
computer and dedicated
machine games. It marks
the first issue which uses
our TV reviews panel.
But we are still looking
for more reviewers (see
back page).**

This game is a variant of the arcade game *scramble*, but is far less successful. The major difference is that the game scrolls vertically rather than horizontally. Scrolling is very smooth and the sound, which is very good, is continuous. Colour is put to good use, but graphically, the game is sparse.

There are four levels, the highest of which is barely challenging. In each level there are various sections, such as dogfights, mazes to negotiate, and basic shoot-up-the-fuel-dumps.

The reason the game lacks challenge is that, if you press TAB, CONTROL and SHIFT together, you can skip any section you can't do.
Stephen James
Value 2, Graphics 3, Sound 3, Gameplay 3.

COOKIE

ULTIMATE PLAY THE GAME
SPECTRUM 16K
1,1v1 single game
SKILL

The game loads with an impressive title screen and, once loaded, allows for the Kempston or Cursor joystick as well as keyboard control.

You take the role of Charlie Chef. He must bake a cake by stunning lethal ingredients, such as Crafty Cheese, into the mixing bowl. This is done with the aid of an unlimited supply of flour bombs!

Unfortunately, life is not so simple for Charlie as the ingredients share the pantry drawers with all sorts of nasties! Together with the rubbish from the dustbins, these nasties must be kept out of the cake mixture. If they find their way into the bowl then more ingredients will be needed before the cake can be baked. Charlie must aim his bombs carefully: if ingredients go into the dustbins then the greedy bin monster will devour them. If Charlie manages to daze enough ingredients into the bowl his efforts will be rewarded as a mouth watering cake rises up from the bowl.

Ultimate are to be congratulated on another totally addictive game. The graphics are cute and the sound makes the most of the Spectrum's limited facilities. My only grumble with the game is an awkward keyboard layout.
David Liddle
Value 3, Graphics 4½, Sound 3, Gameplay 4.

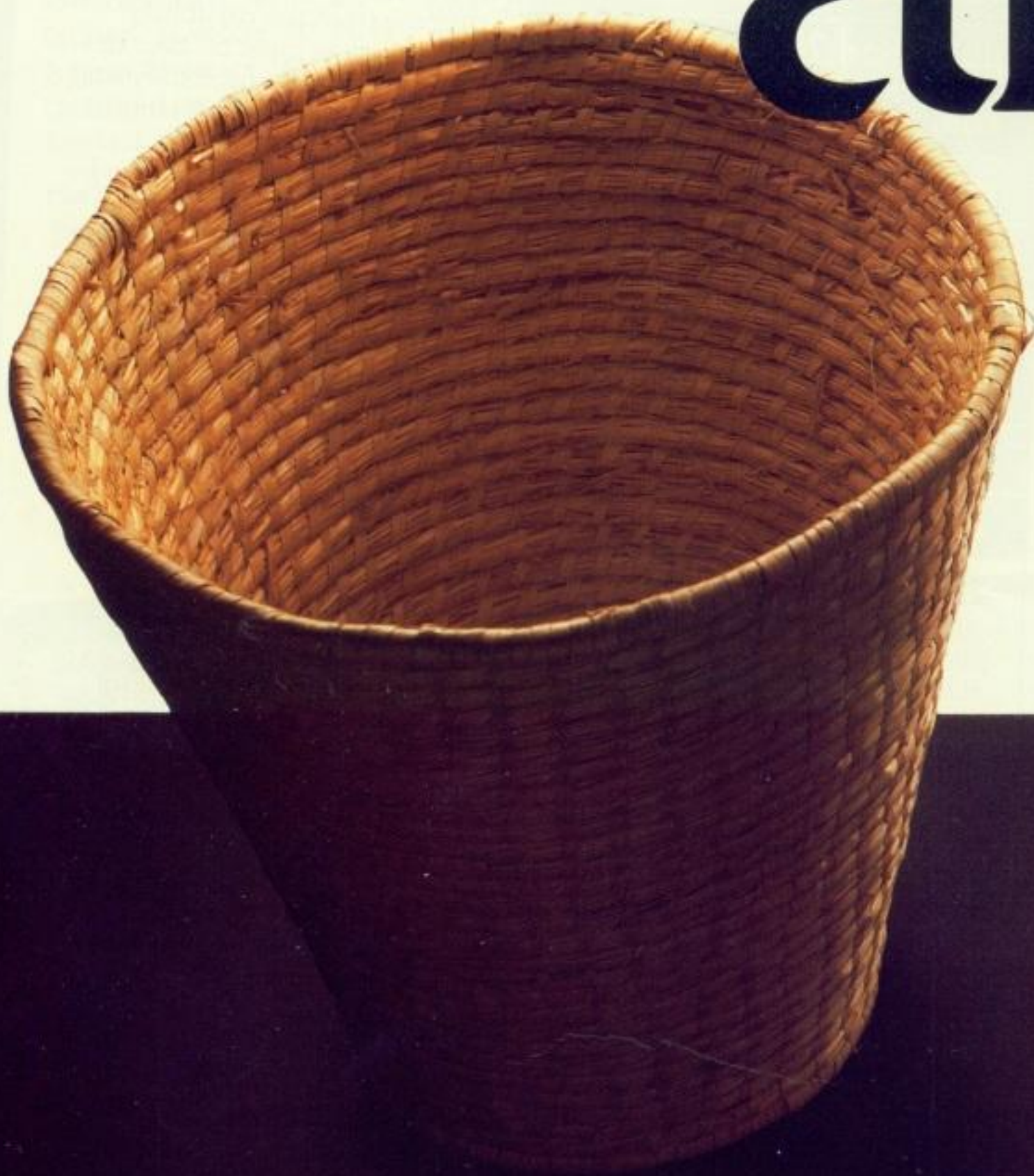
DIAMONDS

ENGLISH SOFTWARE
APPROX. £10
ATARI HOME COMPUTER
SYSTEM
MAZE GAME

Based on the popular arcade game *Dig-Dug*, in Diamonds you play the part of "Digger Dan", a hopeful prospector. You must guide "Dan" around using your joystick, collecting Diamonds as you go. While you are trying to find your fortune, "Brian the Blob" is out to stop you.

Diamonds has sixteen levels and each level has four screens – a total of sixty four screens in all (quite impressive

Three c amne



A rubbish bin for your old
has been.



Yet more money for
bolt on

■ Believe it or not, computers often suffer from amnesia.

99% start off with large enough memories, but operating functions like text, colour, sound and more particularly high resolution graphics, take large bytes out of them. Leaving very little "useable" memory for programming and games.

Not so the new Oric Atmos 48K.

This is the one home computer that takes these normal working functions in its stride.

Unlike other home computers it uses the highly sophisticated serial attribute handling method used by Viewdata and Teletext,

in which the attributes are stored on the screen alongside the data, instead of taking up space in the memory.

Thus the Oric Atmos never offers less than a healthy 37K of useable memory - even when the new colour printer and disc drive unit are attached. (Technical buffs see details overleaf).

So it rivals the performance of the supposedly larger, more expensive Commodore 64K, which unfortunately loses 26K of its "elephantine" memory in high resolution graphics.

It beats its immediate competitors like the Sinclair Spectrum, Dragon 32K, Vic 20 and Atari 600.

cures for mesia.



money for yet more
bolt ons.

The new Oric Atmos 48K.

It beats the Lynx 48K, which costs over a third more, yet loses 34K.

It even beats the Acorn Electron and the BBC Micro which costs more than twice as much, yet loses 23K in high resolution graphics.

And while this may surprise you, it's totally in keeping with a company recognised in the computer industry for performance and innovation.

Like its predecessor, the Oric-1, the Oric Atmos has the powerful loudspeaker and amplifier unit that prompted "Which

Micro" (November issue) to comment... "Its sound facilities have more in common with those of the £400 Beeb, than the rather pathetic beep of the Spectrum. At full volume it can compete with most arcade games..."

Yet the Oric Atmos 48K costs a mere £170, including all the leads and adaptors you need to get it going.

So if you're buying a computer, remember our name. We could save you a fortune on bolt-ons... or wastepaper bins.

The new Oric Atmos 48K. **ORIC**

Now we've whetted your appetite, here's something to get your teeth into.

<u>Printer</u> <u>Technical Specifications</u>		<u>Atmos</u> <u>Technical Specifications</u>		<u>Micro Disc</u> <u>Technical Specifications</u>	
Printer/ Plotting system	Ball Point Pen, 4 colour	CPU	6502 A	Formatted Capacity	160K bytes per side (double density as standard)
Plotting speed: (horizontal)	52 mm/sec (2.05ips)	Memory	Choice of 16K or 48K RAM	No. of Tracks	40 (80 available as option at a future date)
(vertical)	73 mm/sec (3.08ips)	Memory (48K Model)	Minimum 48K RAM, max 64: 16K ROM external control signals allow use of full 64K RAM or maybe used externally to increase ROM/RAM	No. of Sectors	16
Printer Speed	12 characters per second	Language	Extended Microsoft basic	Bytes per Sector	256
Resolution	0.2 mm/step (0.00787 inch)	Keyboard	Typewriter style and pitch, 57 keys, standard computer layout, additional cursor control keys, autorepeat facility, tactile and acoustic feedback	Transfer Rate	250K Bits/Sec
Effective plotting range	96 mm (3.804 inch) x axis, divided into 480 steps. (No limit in y direction)	Display	Output for B&W or colour TV, RGB output for colour monitor.	Supports up to 599 files per side, four drives single or double sided, 40 or 80 track. User definable configuration allows mixing of drive types including 5 1/4" (five and a quarter inch) Extensive wild card facilities Copy allows merging of basic and machine code files	
Characters per line	80 or 40 text mode (determined by software in graphics mode)	Text format	40 line x 28 rows		
Characters per line	INT (480/n+1) * 6 for 0=n=15	Character set	Similar to Teletext format, standard ASCII double height, flashing, 80 user definable characters		
Accuracy (repetition)	0.2 mm max	Graphics	240 x 200, 8 colours	<u>Utilities</u> The Utilities are as follows:	
(movement)	0.3 mm max	Graphic Facilities	Points, lines, circles		
(distance)	0.5% max (x-axis) 1% (y-axis)	Sound	Internal loudspeaker and amplifier, 3-Channel sound synthesiser envelope control, amplitude control 8 octaves, noise channel	1. Backup	Copy a whole disc
Pen life	250 metres (825 feet)	Storage	Most cassette recorders via DIN socket 300 or 2400 BAUD. Disc Drive.	2. Copy	Copy a file to another
Parallel interface	8-bit parallel Uses STROBE and ACKNOWLEDGE	Interface	Centronics, expansion port, Hi-fi, RGB Monitor, UHF TV, cassette recorder	3. Del	Delete a file allowing wildcards
Temperature range	18.3 to 35°C (65 to 96°F)	Other	Warm reset to regain control without clearing program or data	4. Dir	Display directory listing
storage	-40 to 71°C (40 to 160°F)			5. Drv	Set the default drive number
Humidity range	10% to 80% relative non- condensing			6. Format	Format and initialise a disc
Power supply	Switching power supply input 100-120 VAC 200-240 VAC			7. Load	Load a file (code data or basic)
Dimensions	10 3/4" wide 6 7/8" deep 2 1/2" high			8. Protect	Change protect status of file
				9. Recall	Recall a basic array from a file
				10. Ren	Rename a file
				11. Save	Save a file (code, data or basic)
				12. Store	Store a basic array as a data file
				13. Sys	Change system configuration

Prices and data correct at time of going to press.
Specifications on the above models may change without notice.

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Computer Centres.



ORIC

eh?!). As you go around each screen, you are pursued by various adversaries. On the first screen you are being chased by "Phillips the Filler". His favourite hobby is to fill in the tunnels that you dig and, if you are not careful, he will fill you in too! On subsequent screens you will be chased by the "Fireflies", "Eyes" and "Simon the Snake". If you take too long on completing a screen, the "Demon" will come after you. There is only one way to kill your adversaries: by undermining rocks so that they fall and crush them, *Dig-Dug* style. The "Demon" cannot be killed in this way, so you will have to avoid him.

If you reach the sixty-fourth screen you will have found your ultimate goal, the "Great White Diamond".

The graphics in the game are quite good and the sound and music are excellent. With each copy of the Diamonds cassette there are details which tell you how you can win a *real* diamond - now that's got your attention hasn't it.
Jamie Gladden
Value 3, Graphics 3, Sound 4, Gameplay 4.

DI LITHIUM LIFT

HEWSON CONSULTANTS £5.95
ZX SPECTRUM 16K
1 single game
SCI FI SHOOT 'EM UP



The object of this rather underwhelming game is to guide your spaceman around the grid, picking up crystals as you go. As you do this, you are being set upon by four tanks which shoot at you from the edges of the screen.

It obviously owes much of its inspiration to Llamasoft's *Gridrunner*, but, alas, does not have the pace of that game. Not a bad game but by no means fabulous. *DW*

DIMENSION DESTRUCTORS

ARTIC COMPUTING
SPECTRUM 48K
1 single game
SCI FI SHOOT 'EM UP

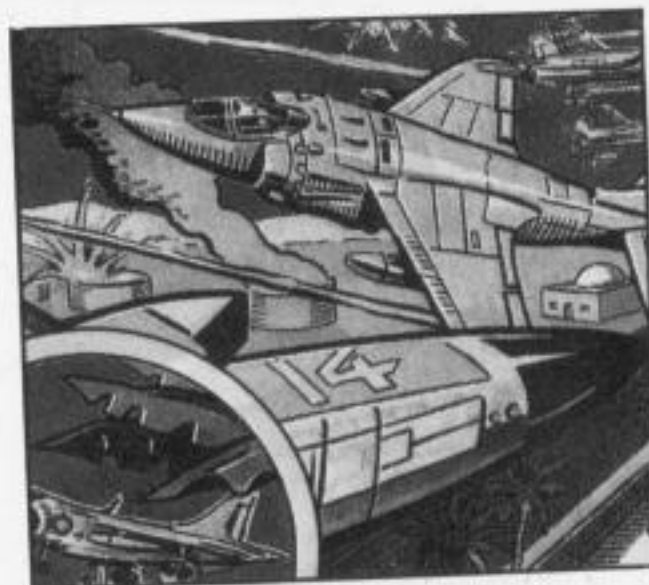
Nice graphics and sound are employed in this cockpit-view, space battle with intergalactic triangles and various other nasty shapes. The idea is, surprisingly, to zap as many of these as possible before your shields run out.

The game (which rather reminded me of the Cinematronics coin-op *Tailgunner*) features some nice graphics and sound although I couldn't find a Sinclair joystick interface option even though the cassette inlay said, and I quote, "Works with Sinclair, Kempston and fuller joysticks". I'm afraid someone's made a mistake. *DW*
Value 3, Graphics 3, Sound 3, Gameplay 3.

FALCON PATROL

VIRGIN GAMES £7.95
COMMODORE 64
1 single game
SIMULATOR/SHOOT 'EM UP

Sadly, too few games exploit the full capabilities of the CBM 64, Virgin's offering, *Falcon Patrol*, however shows exactly what can be achieved by fully utilising its sound and graphics to produce a colourful, addictive and challenging game. Loading is ended with some very impressive music which is well worth waiting for. The Hall of Fame is shown



and the promised 3-D graphics are eagerly awaited.

As the pilot of a harrier-type jet fighter, you must defend your desert city from enemy bombers. You do this by scrambling to meet them in the air. To re-arm and refuel you must keep your eyes on the radar scanner and quickly land and take-off when the coast is clear. The novice pilot who fails to undertake this manoeuvre with skill soon realises just how easy it is to level his own city.

The constantly scrolling landscape and realistic sound effects makes this game as much a flight simulation as an aerial combat challenge. It has been excellently conceived and produced to make an all action value-for-money game. As such, it is worthy of a place in anyone's software library.
S. R. Maddelena
Value 4, Graphics 4½, Sound 4, Gameplay 4.

FLIP AND FLOP

FIRST STAR SOFTWARE £24.95
(DISC OR CASSETTE)
ATARI HOME COMPUTER
SYSTEM
MAZE/CHASE

Flip is a kangaroo and Mitch is his friend the monkey. Both have been taken away from their other friends at the circus and have been put into a zoo and both are trying to escape. Your job is to help Flip and Mitch to return to the circus.

The playfield consists of a 3-dimensional view of maze-like platforms. Each of these platforms contain squares which must be flipped. Once all the squares have been flipped, the player moves up to the next level. Flip completes

the odd numbered levels and Mitch the even, while hanging by his hands under the platforms.

There are thirty-six levels in total. Levels one to thirteen build the platforms, with level one having the least squares and platforms. The higher the number of the level, the more difficult the game is. After level fourteen it starts to become a real challenge.

Not only is Flip and Flop a maze and chase game, it is also a game of strategy. Each level has a certain number of sticky squares. When either the animals or the chasers step onto one of these squares they must stay there for a few seconds. If used correctly these squares can be used to the players advantage.

The playfield has been drawn to give a 3-D effect and it certainly does just that. The graphics are some of the best that you will ever see. The animals and chasers all look realistic and move very smoothly. The music and other sound effects have also been very well done and, put together, create a very good game. *Martin Evans*



your body while they maul you. The third capture is fatal, but a nice feature of this game is that you can restart the game from the stage you have just left instead of having to go through each stage again. Four levels of play, ranging from Innocent to Crazy, are available. Each level is faster than the last and, with less arrows to fire, accuracy with your bow becomes increasingly critical.

This game requires a joystick - fire once to load bow with arrow; fire again to kill beasts of the forest.

Emma Elizabeth O'Brien
Value 3, Graphics 4, Sound 3, Gameplay 4.

1 Nuclear Disaster (Graphics)

This is probably the trickiest version of this game type available. Using a robot to remove scientists from a leaking reactor, you are given six levels (from easy to impossible) to choose from. When they are removed and replaced in the decontamination centre, you move blocks to seal the exits.

The impending cloud of doom moves graphically into the disaster area, making one wish for joysticks on this otherwise enjoyable game. Key control, scoring.

1,1+ Golf (Graphics)

Even if you are not a golf addict, this game of skill and strategy will appeal to most armchair sportsmen and their families.

First decide how many will play, then choose from 1-18 holes. You are in control of direction, and have the selection of up to nine clubs, plus strength of stroke as well.

All the hazards are presented. Trees, water and sand bunkers are, of course, changed as each screen depicts a new hole. This game is a welcome and leisurely contrast to the other two games on the cassette. Key control, scoring.

1 Sea wolf (Graphics)

Good use of graphics in this game. Torpedo tankers and supply ships, while keeping your eyes on the radar screen to make sure that you are not on the hit list, is the theme of this game. Viewing the horizon through your periscope, you are able to dodge (sometimes!) depth charges, and survive to fight another day. Tactics available are: movement of periscope up and down, together with left and right; up and down of the submarine point of view; and firing torpedoes. Key control, scoring.

Fun Pac 3 offers good graphics, instructions and value.
Dennis Hemmings

FORBIDDEN FOREST

COSMI £9.95
COMMODORE 64
1 single game

One can really enter into the spirit of this game. The sound effects, which are superb, only add to the excitement.

As you wander through the forest in stages of ever increasing darkness, you must defend yourself with bow and arrow from numerous monsters. Three lives are given, as you battle with giant spiders, bees, frogs, a fire spitting dragon, skeletons, the snake and, finally, the Demogorgon himself. The Demogorgon can only be seen during a flash of lightning, and only one crack at him I'm afraid even if you have all three of your lives left. If captured by any of the creatures, you'll sit transfixed with horror as blood runs from

FROGGER

SIERRA ON-LINE
ATARI HOME COMPUTER
SYSTEM
1 2 variations

The game is not only fun to play, but has the added bonus of great graphics and a battery of catchy tunes. Gameplay is the same as the arcade version and great fun. Animation is good but the plink-plonk sound of the frog soon begins to annoy. Colours are great and very bright.

This game is a must for every game connoisseur.
Stephen James
Value 4, Graphics 4, Sound 2½, Gameplay 3½, Arcade 4.

FUN-PAC 3

(Three games)

VIRGIN GAMES
BASIC TEXAS TI99/4A £6.95

GALACTIC ABDUCTORS

ANIROG
SPECTRUM 48K
1 single game
SCI FI SHOOT 'EM UP

The title may suggest a sort of *Defender*-type game but, in fact, the game is more of a *Pheonix* lookalike.

Cosmic, birdlike aliens must be destroyed before they swoop down and pinch one of your five humans from the right hand side of the screen. If all five humans are lost, then one of your lives is also lost.

Not a bad game, but some joystick options wouldn't have gone amiss. *DW*
Value 3, Graphics 3, Sound 2, Gameplay 2.

GHOULS

PROGRAM POWER
BBC B
1 5 variations
CLIMBING

Along the lines of *Manic Miner*, the Spectrum game, *Ghouls* doesn't have nearly as many screens as *Miner*. It has, in fact, just 5 screens, but these are very challenging so don't knock it.

In the game you portray a sort of *Pac-Man* on legs that both runs and jumps. He (or she, it is difficult to tell in mode 1) must get to the top of the screen where a big box of gems is waiting.

All 5 screens pose different challenges to the player and, on the whole, this is a thoroughly good game. *DW*
Value 3, Graphics 4, Sound 4, Gameplay 4.

HOVER BOVVER

LLAMASOFT £7.50
COMMODORE 64
1,1+1 1 variation
SKILL

An original setting and a combination of arcade game ideas come together to form *Hover Bovver* by Llamasoft; and it would seem to be a successful formula, producing a very good game, well worth buying.

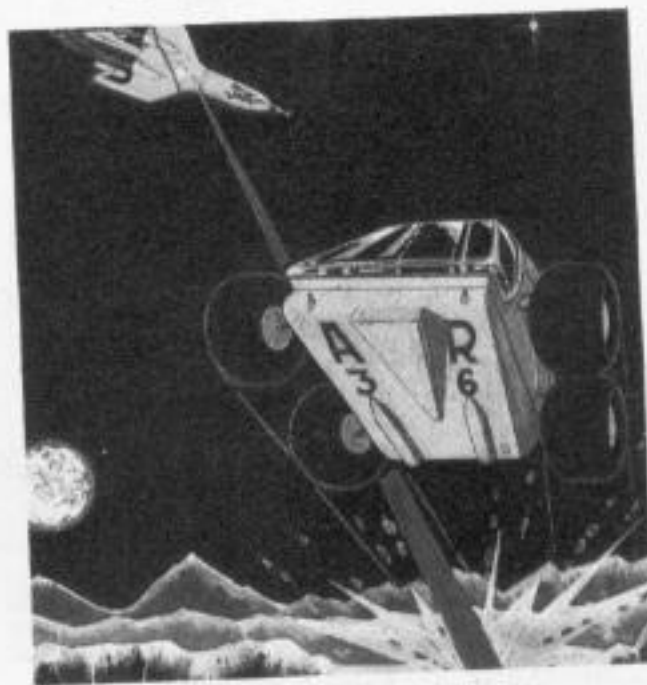
After "borrowing" a mower from an unsuspecting neighbour, the display changes to a bird's-eye-view of our hero, Gordon Bennet. His objective is to mow 16 lawns of

differing shapes. He must try to avoid the irate neighbour and flower beds, which, if mown, cause an equally angry gardener to join in the pursuit. Hedges are included to provide a maze of sorts and to add to your problems of mowing.

A joystick is required to play the game. Pressing the fire button summons man's best friend, Rover, to your assistance and protection. Rover is governed by a loyalty level, displayed at the bottom of the screen. If this falls to zero, Rover will join in the pursuit - forsaking loyalty!

Graphics are good and sound effects realistic and numerous. Also, the game play becomes progressively more difficult, which gives a lasting appeal to the game.

Options are available to mute the combat music that accompanies the game, leaving just the sound effects. A useful pause facility is also included as well as the ability to start on any lawn from 1 - 8. Lawns 9 - 16, however, must be reached using your own ability. *G. Adamson*
Value 4, Graphics 3, Sound 4, Gameplay 3.



MOON BUGGY

ANIROG
SPECTRUM 48K
1 single game
SCI FI SHOOT 'EM UP

Anirot's adaptation of the Williams' coin-op *Moon Patrol*, is neither a faithful copy nor an improvement on the coin-op.

The idea, for those who don't know, is to cover as much lunar territory as possible by shooting

flying aliens, boulders and tanks and jumping land mines, missiles and craters.

The program allows you to choose from keyboard or most of the leading joystick interfaces, including Kempston, AGF and Sinclair Interface II.

Quite a good game, but lacks the *Scramble*-type strategy element of the coin-op or the VCS version. *DW*
Value 3, Graphics 4, Sound 3, Gameplay 4, Arcade 2.

PAC MAN

ATARISOFT CARTRIDGE £19.95
TEXAS 99/4A
1,1+1

Pac Man has been emulated in many other forms by software manufacturers, even by Texas themselves. This original version has depth in the graphics, with an attention to detail omitted by others.

The legendary *Pac-Man*, munching through his power pills, is probably old hat in the arcades with the advent of newer games. Nevertheless, it is still very satisfying to play in this cartridge format. Selection of nine levels is readily available by simply pressing the + key. Alternatively, you can eat your way through to the various fruit bonuses that you can achieve by starting on level one and working through the screens.

This kind of game finds the shortcomings in the Texas stick, so the game was tested with an arcade-style one (actuated by internal microswitches) which I am sure most serious gamers have by now.

A good game for all the family, again with the well designed cartridge grip. *D. Hemmings*
Value 3, Graphics 4, Sound 4, Gameplay 4, Arcade 4

PITFALL II

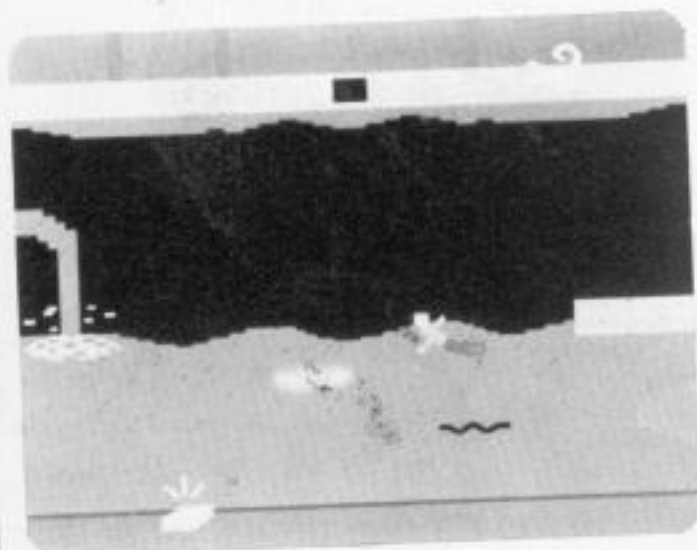
ACTIVISION £29.95 (VCS, HCS, COLECOVISION)
COMMODORE 64)

1 single game
ARCADE ADVENTURE

The amazing sequel to *Pitfall*. A special innovation, called

the "Design Proprietary Chip" give. this game a formidable scrolling scenario which makes it king among dedicated adventures.

Join the intrepid Pitfall Harry in his daring adventure through the lost Caverns of the Incas. Far superior to *Pitfall*, this one will take ages to fathom, through seemingly endless caverns and underground rivers, battling bats, frogs, electric eels, scorpions and condors to pick up treasures and rescue friends. Crosses are placed throughout the adventure which Harry must reach as fallback locations. This means when he is defeated, his reincarnated second or subsequent "life" doesn't have to start right back at the beginning. Definitely a game with hidden depths. *JS*
Value 4, Graphics 4, Sound 3, Gameplay 4½



PLANETOID

ACORNSOFT £10.95
BBC MODEL B
1 single game
SCI FI SHOOT'EM UP

This game is fast, skilful to play and very similar to the Arcade game, *Defender*. There are seven controls to the ship, and six different types of aliens.

The aliens are quick and efficient, but you can kill them if you have fast reactions. You have eleven life-forms, and you must guard them well. If you keep your life-forms you get a bonus after each phase. After every 10,000 points you get an extra man and a smart bomb. Smart bombs will help

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game reviews

you but use them wisely - you only get three. All in all it is a very good game. *Mark Robinson*
Value 4, Graphics 3, Sound 3, Gameplay 4, Arcade 3½.

POGO

OCEAN £7.95
ZX SPECTRUM 48K
1 single game
SKILL

This is Ocean Software's answer to Q*Bert. It features a small round character with a long nose who jumps up and down on a pyramid of hexagons (as opposed to squares). All the Q*Bert regulars are there too, so the fan of the arcade game shouldn't be too disappointed.

The game also features joystick provisions for all joystick interfaces. *DW*
Value 3, Graphics 3, Sound 2, Gameplay 3, Arcade 3.

PREPPIE

ADVENTURE INTERNATIONAL
£14.95 (CASSETTE OR DISC)
ATARI HOME COMPUTER
SYSTEM
1,1+1

This game is a "Frogger" variant, but far more playable and fun.

There are ten skill levels, nine of which are available from the keyboard, and various one or two player options. Upon loading, you are greeted by a flashy title page and classy music. Levels are introduced by a short tune which gives players time to change in multi-player games.

You play Wadsworth Overcrash, an American schoolboy who is collecting golf balls on the most hazardous golf course I've ever seen. He is confronted by giant frogs, alligators, boats, lawn mowers, logs, golf carts, bulldozers and a special hazard on level 10.

Graphically, the game is superb. Animation is excellent and colours are bright and effective. Three catchy tunes are played throughout the games. The game records high scores, and is, definitely addictive. *Stephen James*
Value 4, Graphics 3, Sound 3, Gameplay 3½.

SLINKY

COSMI £9.95
ATARI HCS
1 single game
SKILL

Slinky, the name, is derived from the springy toy which bounces down steps and stairs when pushed. *Slinky*, the game, is a novel version of the arcade game Q*Bert.

The object of the game is to bounce your little Slinky around and change the colour of the cubes which make up his home. As usual, there are objects around which will help or hinder, these include unlikely characters who go by the names of "Dusty the Dust Cloud", "Marge the Magnet", "Ralph the Random Raindrop" and, at later levels, "Claude the Falling Face" and "Lorenzo the Chameleon Hopper".

If you touch Dusty, you will rust and have to go through one of three "Hyper-Holes". Moving through these cleans you up and replaces you at the starting point. Touching Ralph means you will become wet and be able to move at high speed. However, if you are rusty and you touch Ralph, you lose a life. Marge flies horizontally across the screen and, if touched, will drag you off the screen and drop you to your death. Simply touching Claude or Lorenzo is instant death.

The graphic quality of this

game is excellent, especially the movement of Slinky himself, and recent price cuts mean that it is also good value for money. *Alan Pashby*
Value 4, Graphics 4, Sound 3, Gameplay 4, Arcade 3.

SPACE PIRATES

BUG-BYTE £7.99
BBC MODEL A OR B
 1 single game
SCI FI SHOOT 'EM UP

Despite the change of title, this game is a successful rip-off of the coin-op game *Rip-Off!* You are in control of a spaceship busily protecting your lifepods from (yes you've guessed it) hostile, robotic, space pirates. These horrible pirates have a very annoying habit of flying close to you and exploding in the hope of destroying one of your ships. Each time you explode you are reincarnated and your ship is replaced by a lifepod. This happens until all six of your lifepods are gone. Each time a pirate is shot or explodes you gain a point. At the end of the game your score is recorded in the last score box and, if your score is high enough, it is also recorded in the high score box. The game does not give a joystick option but the keyboard controls are well set out. This is a good and challenging game that's well worth looking into. *Karl Flower*
Value 3, Graphics 3, Sound 3, Gameplay 4, Arcade 4.

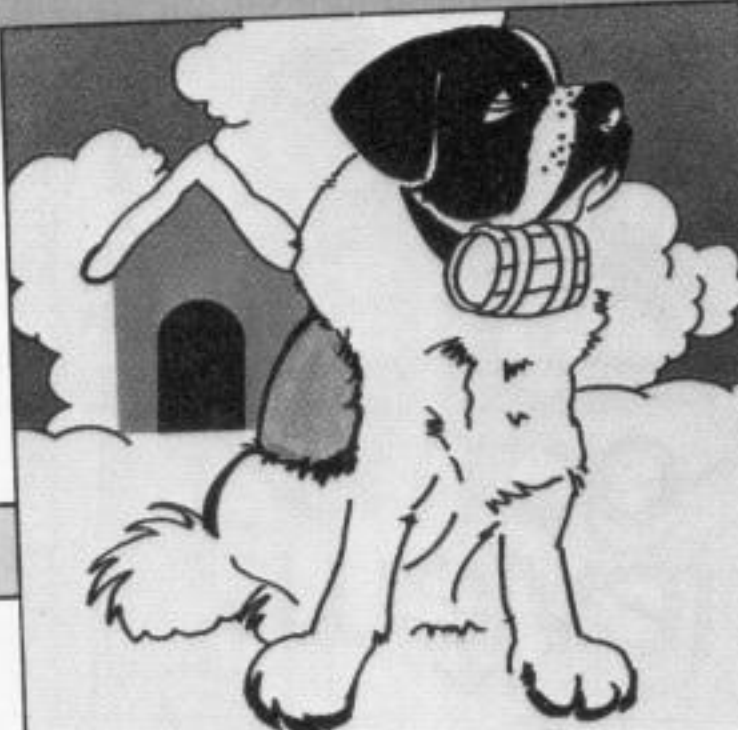
THE ADVENTURES OF ST. BERNARD

CORNELL SOFTWARE
ZX SPECTRUM 48K
 1 single game
SKILL

Brandy, the faithful rescue dog of the Alps, hears a call for help; someone is trapped in the Abominable Snowman's lair. Brandy must help.

Along the way, Brandy must negotiate 5 stages containing such nasties as wolves, walruses and, of course the Snowman himself.

The game is compatible with



Protek and AGF interfaces. Some nice graphics are used but the sound could be put to a little more use. *DW*
Value 3, Graphics 3, Sound 1, Gameplay 4.

THE LONE RAIDER

ATARI £14.99
ATARI HOME COMPUTER SYSTEM
 1, 5 variations
SKILL/MAZE

In this game you take the roll of a lone raider caught in mankind's never-ending struggle against various colour aliens. These have captured your nuclear power factory so that they can consume the neutrons. The game is played over four screens. In the first a flying saucer beams you down outside the power plant. Here you must destroy the robot guards that come at you from both sides of the screen. You can move, fire and duck in which case the robots will shoot each other! But after you have destroyed them, a large fat friend of theirs appears which you cannot kill. You can only flee into the power plant and onto the next screen.

On this maze screen, you must pick up all of the neutron dots. There are three guards to avoid, but if you pick up one of the moving protons you can turn on them for extra points. I know this is all rather familiar but there are enough differences to make it a good game. For instance, one clever variant is zap doors which pull you through when opened whether you want to go or not.

There are ten levels of play

and you can choose to start at any level up to level 5.

Alex McKenzie
Value 4, Graphics 4, Sound 3, Gameplay 3.

3-D TANK

DK'TRONICS
ZX SPECTRUM 48K
 1, 9 variations

Can best be described as a three-dimensional *Carnival* in which the fairground rifle is an Ack-Ack gun and the ducks, etc, are enemy tanks which are trying to cross a bridge that you are defending.

Enemy tanks have three states of disrepair. One slightly misplaced shot can prevent a tank from moving but it can still shoot at you. A well-placed shot will destroy the tank outright leaving a smouldering wreck to block the path of other tanks. However, hit that tank again and you'll clear the path for any new arrivals, making their life easier and your life harder.

The graphics and sound are good on this game which is quite a nice shoot 'em up. It is nice also to define your own keys option, making it compatible with any joystick interface. I sometimes wonder why everyone doesn't do this. *DW*

THRUSTA

SOFTWARE PROJECTS
ZX SPECTRUM 16K
 1 single game
SCI FI SHOOT 'EM UP

As captain of a small fighter, it's your mission to fly around a sector of planet and zap creatures as they hatch from yellow eggs on the ground. The only way to do this is to drop heavy objects on them which must be pushed off overhanging ledges.

Certainly one of the best 16K games for the Spectrum. *DW*

WACKY WAITERS

IMAGINE £5.50
 1 single game
SKILL

Here is a totally original game from the makers of *Arcadia*.

The player takes the part of the new waiter at a strict hotel. He starts off in reception armed with a tray and, as soon as a customer appears on the right hand side of the screen, the waiter must jump into a lift (which is not as easy as it looks) and cross by other lifts to the waving customer. As the waiter moves, his tip decreases; it will start at 99p and slowly decrease as the time passes. After the waiter has reached the customer a coloured glass (the order) must be reached and returned to the customer before the tip runs out. If the tip runs out the angry customer will chase your waiter. To add to the excitement, if the waiter trips in front of the lift he will receive a warning; three warnings and he is fined. Also, if the manager, who appears on the left, sees the waiter trip, he will be fined on the spot. Any angry customers catching up with the waiter will also bring about further warnings. It's a hard life being a waiter!

The score is not in points but cash, arising from what is left from the tip. *Miles G. Opie*
Value 3, Graphics 3, Sound 2, Gameplay 3.

ZAXXON

DATASOFT (HCS), CBS (VCS)
ATARI HOME COMPUTER
SYSTEM, VCS
1 single game

HCS VERSION



This is the Atari HCS version of the arcade game by Sega. After loading you are greeted by your ship suspended in 3-D space. You find yourself flying over a brilliant 3-D space fortress, splattered with fuel dumps, aircraft, radar towers and brick walls. Gameplay is a simple matter of blasting



everything in sight. Soon you leave the fortress and find yourself in a 3-D space dogfight with enemy shuttles. Blasting these leads you onto the second fortress. This is similar to the first, with the addition of force fields and Zaxxon the robot at the end.

You must fly between the gap between the wall and the force-field. This is hard at first but soon mastered. When Zaxxon himself appears, you must shoot him a number of times before he shoots you. Gameplay is slowish at first, but on level 5 it really hots up! The game is graphically great, but a little poor on sound. Colours are sparse but effective. *Stephen James*
Value 4, Graphics 4, Sound 2, Gameplay 3, Arcade 4

VCS VERSION

This version has a drawback – the unique diagonal scrolling effect of the original game is lost. There is only so much that the programmer can do with the rather restricted memory of the VCS. Still, the new perspective, a front-to-back view with the foreground at the bottom of the screen, does manage to preserve the essence of Zaxxon for VCS owners. The 3-D effect is still cleverly reproduced with the shadow of the spacecraft and the assorted nasties, targets and gaps in the walls. Also still kept, are the two space platforms (the second one has Zaxxon) and the space battle. Graphics aren't anywhere near the arcade version, but the feel of the original coin-op has been reasonably transferred. *JS*
Value 3, Graphics 2, Sound 2, Gameplay 3, Arcade 2

GUIDE TO LISTINGS

NUMBER OF PLAYERS

- 1 One player against the game.
- 1+1
1+2
1+3 } Two, three or four players, each taking turns.
- 2 Two players, playing the game together.
- 1v1 Two players, playing each other, with the game simply keeping score and acting as referee.

HOW GOOD IS THE GAME?

TV Gamer's panel of game players has assessed the games reviewed here on a scale of increasing value from 0 to 5. While these assessments are only a personal opinion, we hope they will help readers to plan their purchase of future games.

The five areas covered are value for money, quality of graphics, quality of sound, quality of gameplay, and fidelity of arcade transfer (where applicable). □

TOP 20

video-and-computer-games

POSITION	NAME	MANUFACTURER	SYSTEMS
1 (1)	ZAXXON	(CBS/Datasoft)	b,f,g,n
2 (10)	RAIDERS OF THE LOST ARK	(Atari)	n
3 (3)	PITFALL	(Activision)	b,g,n
4 (4)	RIVER RAID	(Activision)	n
5 (2)	DONKEY KONG	(CBS/Atari)	b,f,g,n
6 (7)	POPEYE	(Parker)	b,f,g,n
7 (15)	DONKEY KONG JNR	(CBS Electronics)	b
8 (5)	MANIC MINER	(Bug-Byte)	c,j
9 (6)	Q*BERT	(Parker)	b,f,g,n
10 (13)	ENDURO	(Activision)	n
11 (14)	BURGERTIME	(Mattel)	g
12 (16)	THE HOBBIT	(Melbourne House)	a,c,e,h,j
13 (9)	POLE POSITION	(Atari)	f,n
14 (20)	ATIC ATAC	(Ultimate)	j
15 (-)	SPACE SHUTTLE	(Activision)	n
16 (17)	DEFENDER	(Atari)	c,f,m,n
17 (11)	SUPER COBRA	(Parker)	b,f,g,n
18 (12)	TURBO	(CBS Electronics)	b
19 (-)	PAC-MAN	(Atari)	c,f,n
20 (-)	JET SET WILLY	(Software Projects)	j
20 (-)	PHOENIX	(Atari)	n

* Numbers in brackets indicate last month's positions

KEY TO ABBREVIATION: a Acorn BBC Computer b CBS Colecovision/Adam c Commodore 64 d Dragon e Acorn Electron f Atari 400/800 Computers (usually fits XL's) g Mattel Electronics' Intellivision h Oric - 1/Atmos i Philips 67000 j Spectrum k Sharp 700 Series (usually fits MZ80 A/K) l TRS 80 Series/Colour Genie m Texas Instruments T199 4A n Atari 2600 Video Game o Milton Bradley Vectrex p Commodore VIC 20

...and the TOP 10 arcade games

Every month hundreds of TV GAMER's readers vote for their favourite arcade game. Before going to press each month we finalise the Top 10 arcade listing for our readers based on the previous 30 days' votes.

1 (3)	STAR WARS	(Atari)	6 (5)	DONKEY KONG	(Atari)
2 (1)	POLE POSITION	(Atari/Namco)	7 (-)	MR. DO	(Universal)
3 (2)	DRAGON'S LAIR	(Cinematronics)	8 (7)	DEFENDER	(Williams)
4 (6)	BUCK ROGERS	(Sega)	9 (8)	TURBO	(Sega)
5 (1)	DONKEY KONG	(Atari)	10 (10)	M.A.C.H. 3	(Mylstar)

TOP GAMES OF THE MONTH

JUNE 1984

You are invited to vote for your favourite Screen game and your favourite Arcade game. But remember to vote only for those games that you own, have rented or have played a great deal.

To register your vote, use the reply paid card in each issue. One lucky voter will receive a free year's subscription to TV Gamer (decided by draw).

Last month's winner: B. J. Kilby, Welwyn Garden City, Herts.



Imagine are probably best known for their Spectrum Sci-Fi shoot 'em up *Zoom*. However the graphics, sound and challenging gameplay of *Alchemist* far surpass anything used in *Zoom*. The object of this graphic adventure is to find, confront and dispose of an evil warlock. This warlock is, apparently, doing terrible, unspeakable things to your kingdom. So unspeakable that I can't talk about them! The only thing that will defeat this fiend is a spell on a scroll. The problem is that the scroll has been ripped up and turned into four objects. These objects have to be found, retrieved, and taken back to your Sanctuary to be transformed into the scroll pieces. Only when you have all four pieces do you stand any chance at all of defeating the evil sloath. In addition to the four genuine objects, there are also several "red herring" items, which are there purely to wind you up and make this game that much trickier. However, you have several weapons, such as swords and axes, and shields.

Alchemist is a far trickier game to map out than the standard adventure game because of the combination of scrolling and multi-board screens. However, everything stays fixed in the same places, so once you have worked out the layout, and what and where all the various objects are, the game becomes more familiar.

Once all four objects are found and taken back to the Sanctuary (one at a time, I'm afraid), you can proceed to the warlock's lair. DON'T, under any circumstances, try to tackle the warlock without all four

SPECIFICATION

NAME: ALCHEMIST
 SUPPLIER: IMAGINE
 PRICE: £7.95
 FORMAT: ZX SPECTRUM
 48K
 RATING: Value 4
 Graphics 4
 Sound 2
 Gameplay 4

pieces of scroll – you would stand about as much chance of beating him as would a drunk Smurf.

YOUR CHARACTER

You play the part of the wise old *Alchemist* who, as well as being able to weave wondrous spells as and when he learns them, can transform himself at will into a rather large eagle. This is necessary for you to be able to get about the various rooms, as very little of the terrain can be negotiated on foot. And, I find assuming the role of the eagle right from the start is much better than alternating between the two guises, especially as this whittles down your "spiritual strength".

THE OBJECTS

You'll find many different objects in this game, but only a few of them are really needed. Here is a run down of what's what.

Key: needed to unlock the yellow door leading to Bones Chamber. However, this chamber need only be unlocked once, so the key doesn't

even need to be carried beyond the door.

Food parcels: these nourishing, little green packets are invaluable but it's not wise to use them before your stamina level dips below 40 or so. Tucking in when you don't need to reduces the replenishment which could be obtained from the parcel at a later date.

Sword(s): blue and yellow swords can be found around the kingdom. These can be used to kill nasties but it's far better to avoid a fight if you possibly can. *Alchemists* aren't noted for their hunky biceps.

Bucket: found in Bones Chamber is no use at all.

Dagger: weak form of defence.

Shield: found in the Diamond Chamber, deflects some of the blows but is only really worth having if there's nothing else to carry.

Axe: more use than a sword, although the same rules apply as with the sword and the dagger – not really much use.

SPELLS

You will, no doubt, notice that there are different coloured scrolls littered around the place. Each has a different use but I won't divulge as it will ruin the game for those who haven't yet played and be old hat to those who have.

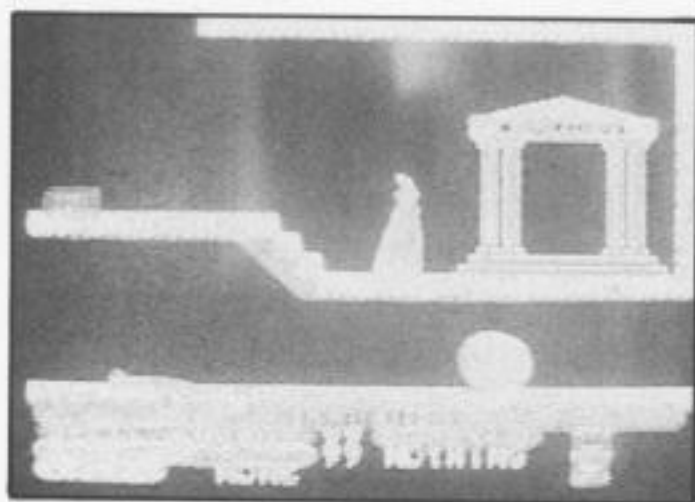
SCROLL OBJECTS

Basically, the four objects that I have not mentioned are the scroll objects. Please note, one of these will need a spell cast upon it before it becomes a scroll object. To work out which it is, and what spell to use, it might be helpful to know that an *Alchemist's* traditional skill is turning base metals into gold! □

An evil warlock

versus an Alchemist

who can turn into an eagle!



1. This is the first scene you'll encounter as the Alchemist. To your right is the entrance to your Sanctuary. Below you lies the way to the Warlock's domain – don't bother go down there until you have to. Above you lie the yellow caverns. To the left is a locked door and the entrance to the Ghost chamber. The first place you ought to visit is the yellow chamber...



2. Watch out for large blue balls round here (if you'll pardon the expression!). They bounce around these caverns and are a bit tricky to avoid (although it shouldn't prove too much of a problem with practice). The ledge just to the right of the entrance has no real use so don't worry about it.



3. To the far left of the yellow chamber you will find a great big key. Grab hold of this as you will need it in a minute.



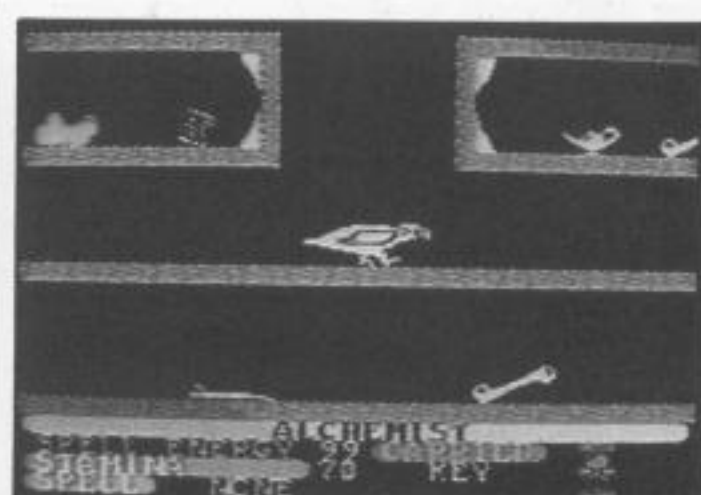
4. To the far right of the yellow chamber is a small white box – **DON'T UNDER ANY CIRCUMSTANCES PICK THIS UP.** It is a trap which will go off and kill you, whatever your stamina rating, so be warned.



5. Now proceed to the locked yellow door armed with the key that you have just grabbed. You only need to use it once and you can, if you wish, drop it as soon as you enter the next chamber.



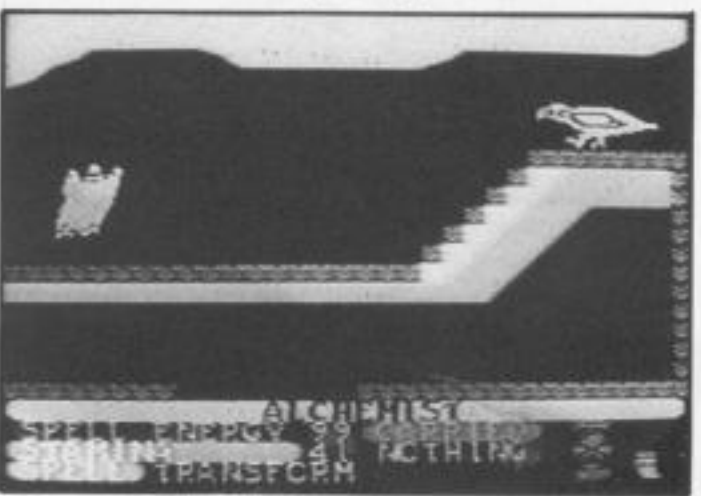
6. The next location through the door is the skeletons' lair where you are confronted by a couple of skulls. You have to walk through the first one but the second is avoidable with a bit of practice. This then leads you to the second chamber in the skeletons' lair...



7. Crossbones come after you in this chamber, and they are quite tricky to get past. However, the rewards are high. Inside a lantern and a Transform spell can be found, both of which are very useful in your quest. It's almost impossible to do all of this before the sands of time run out, so be prepared to lose a bit of stamina once the Warlock finds you.



8. Having got one of the scroll objects you must now take it back to your sanctuary and transform it back into a piece of scroll. This is done by touching the yellow chest. Be careful here, as you won't be able to pick up the pieces of scroll if you are carrying a scroll. These must be left elsewhere (NB the transform spell has nothing to do with the transformation of the Warlock scroll pieces).



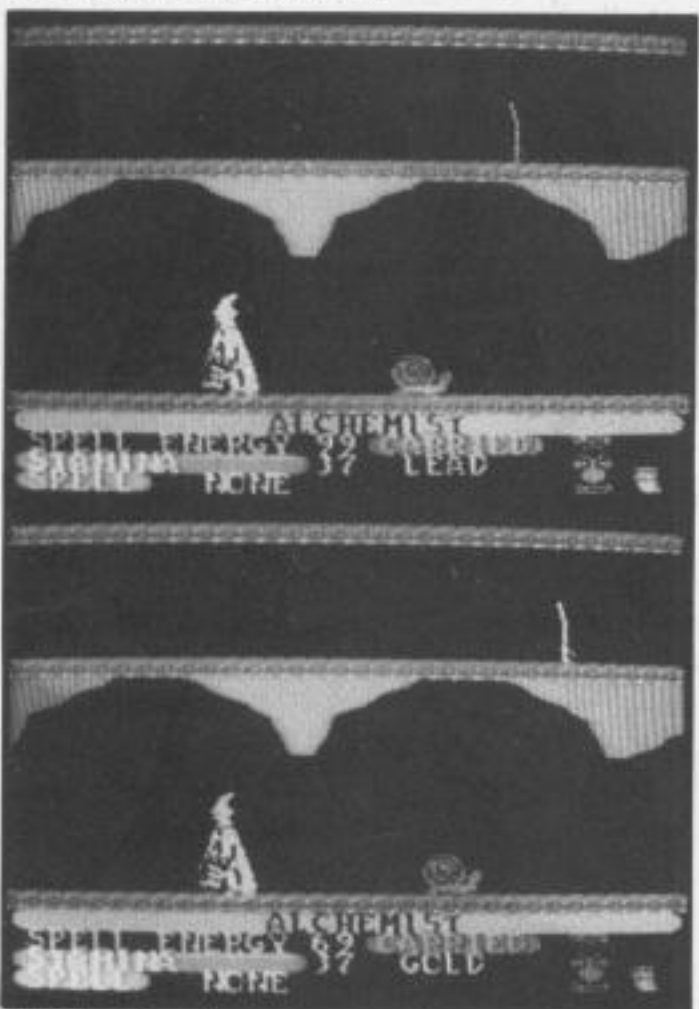
9. Having picked up the transform spell, you can now proceed to find the next scroll object. You must go to the ghosts chamber. Remember to stay as high as you can here, that way the ghost can't lay so much as a ghoulish finger on you. Take the first exit you see leading downwards. You should find yourself in the chamber of ledges...

ALCHEMIST

continued from page 53



10. This room has very little significance in the game. It is basically just a through-room leading to more interesting locations. There is, however, an Axe and Bewitch spell here should you want them. The Bewitch spell freezes nasties in their tracks for a few seconds. The exit top left leads to the Snail room.



11. The Snail room contains a rather nasty sword and a Snail (surprise!), who is guarding a lump of lead. Pick this up and press the spell-casting button – see what happens. Take the result back to the sanctuary.



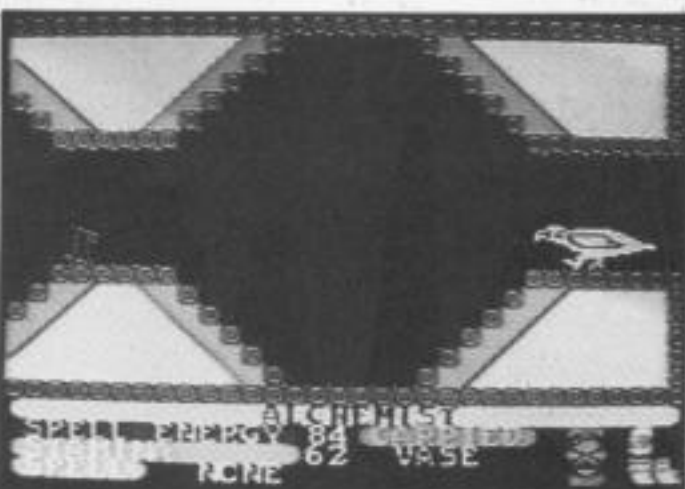
12. Having done that, proceed through the Ghosts' lair and into the Cavern of the Ring. Here you'll find another nasty sword to avoid, as well as a ring which must be taken back to your good ol' sanctuary.



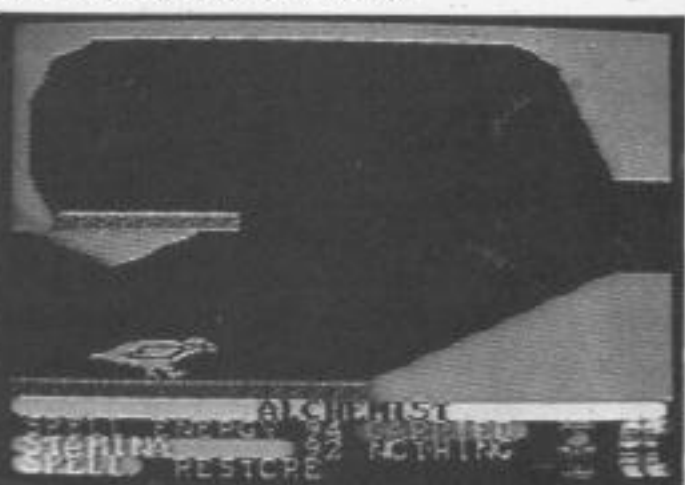
13. Now go the same route as before but keep going. Firstly you'll travel through the Chamber of the Magic Butterflies (a dagger can be found here).



14. The fourth and final object is now in sight. However, after you've grabbed it don't go straight back – carry on a bit, you'll soon find a useful item.



15. Welcome to the Diamond room. Here you'll find a rather useful spell entitled Restore which, when used, does your stamina level (which is by now probably flagging) a power of good. Now you can go back to the Sanctuary.



16. You should now have the entire scroll. You are ready to battle with the Warlock. Firstly, get past the Barrel (there's no safe way, so you may as well just plough through). You'll find yourself in the white caves. This is where brooms do weird and wonderful things!



17. The Crimson caverns are next. Here you will find a Shield spell which is needed to get over the fire pit at the end of the screen.



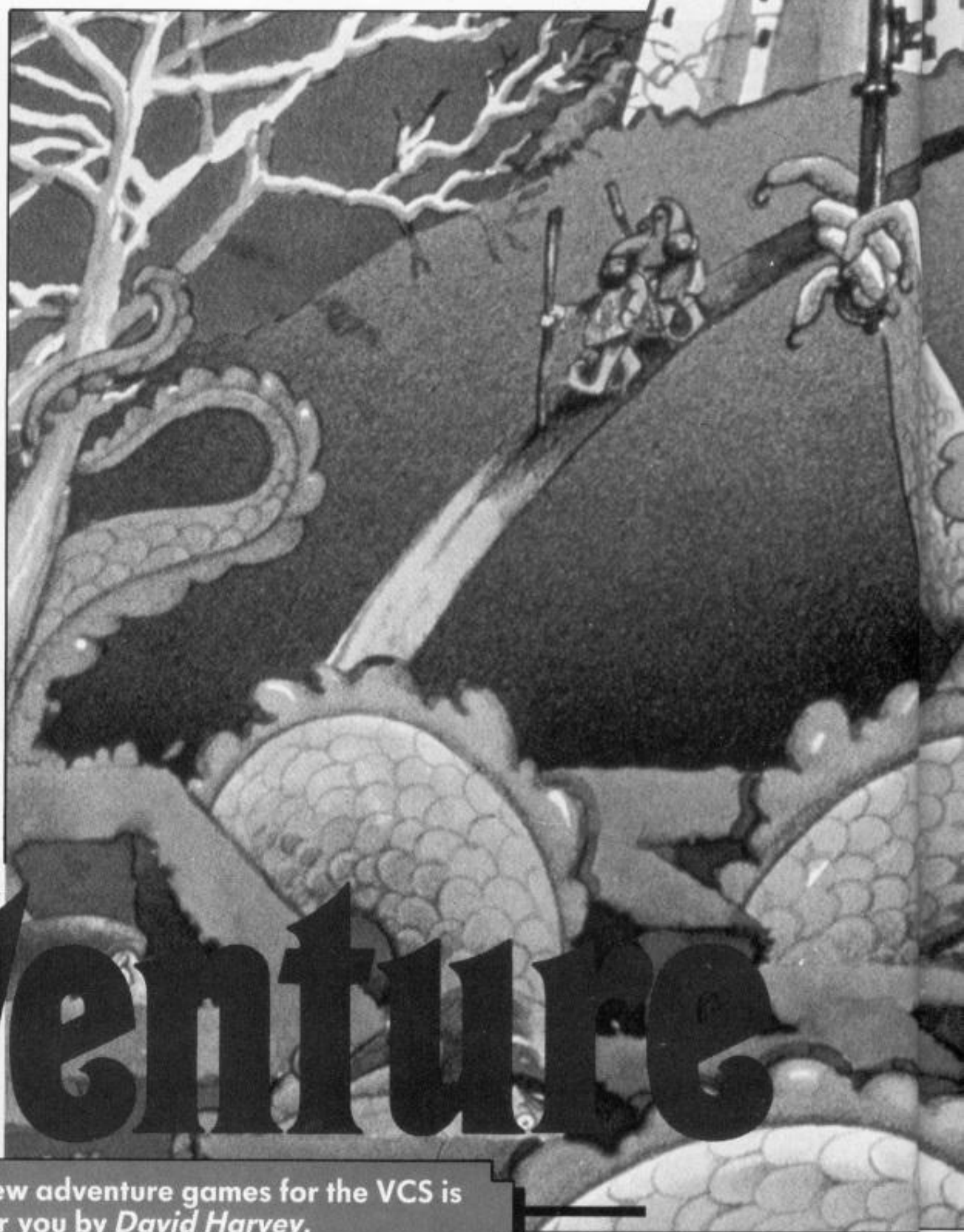
18. Next stop is the Warlock's courtyard, where a couple of skulls stand guard. At the top of the screen is the entrance to the Warlock's lair. CAUTION – check you stamina is high, and your spell strength is at least at the 40 level before you bravely enter, otherwise you won't stand a chance.



19. Now you are face to face with the wretched fellow, press the Spell button. If all is well you should have defeated the evil Warlock and your kingdom is now a safe place again.

Adventure was one of the very first adventure-type games to come from Atari and, arguably, one of the very best. The game is loosely based on the *Dungeon's and Dragons* board game and involves the player going through a series of mazes, catacombs, corridors and castles to retrieve a golden chalice which was hidden long ago by an evil magician. When the player retrieves the chalice he must take it back to the Golden Castle (which is where the game began).

Throughout the player's quest to retrieve the chalice, he encounters some rather interesting characters. On game one he encounters a yellow dragon (nicknamed Yorgle) and a green dragon (nicknamed Grundle). Their one aim in life is to gobble up any adventurer that dares to enter their domain. On game two Yorgle and Grundle are joined by the fiercest of all dragons, the red dragon (nicknamed Rhindle). Rhindle can overtake the adventurer no matter how fast he is moving and if Rhindle does so, an adventurer without sharp reactions will find himself



Adventure

One of the few adventure games for the VCS is explained for you by *David Harvey*.

taking part in Rhindle's favourite pastime – eating adventurers. Rhindle, Grundle and Yorgle all reunite on game three to make the adventurer's life a total misery. To help the adventurer on his quest, he has several objects and good magic which can sometimes be bad and bad magic which can sometimes be good. The objects he has are different coloured keys to unlock the corresponding castles, a sword to slay dragons, a bridge to cross over mazes and catacomb walls and a

magnet to retrieve all inanimate objects (except slain dragons) from difficult places in walls for instance).

On games two and three, Warren Robin (the programmer), not content with turning the player into a nervous wreck with the dragons, has included a black bat which steals the player's objects. The bat flies around the kingdom with various objects and dragons (dead or alive), constantly thinking which object he should steal next. And if the object he wants corresponds with the

object you are carrying, then this could spell trouble with a capital T. Especially if the bat is carrying a ripe, red and ready-for-action Rhindle dragon and swaps him for your sword – this would spell out tragedy with a capital E for eaten.

On game one there are two castles – the yellow castle and the blue castle – and a blue labyrinth. The objects and creatures are hidden as follows. The yellow key is near the yellow castle and the sword is inside. The black key is being guarded by



Grundle, in one of the dungeons. The bridge is strategically placed in the blue labyrinth, and the chalice and the magnet can be found in the black castle. Yorgle can normally be found in the great corridor. If not, he has either gone on a Jimmy Saville Awayday Special or is hidden inside the black castle. The objects always remain in the same place each time you play game one. In all the games Yorgle runs from the yellow key.

On game two there are three castles: the yellow castle, the black

castle and a newcomer – the white castle (which contains a red labyrinth!). You'll also find a blue labyrinth (the same as game one) and two sets of catacombs (of which you can only see part) – one situated inside the black castle and the other situated beneath the great corridor. The white castle can be found by winding your way through the catacombs below the great corridor and leaving the screen at the left going up. Leaving the screen at the right will bring you to a set of dungeons.

The objects and creatures are hidden in game two as follows. The golden key and the bridge are in the catacombs below the great corridor. The sword is outside the yellow castle, but not for long because as soon as you start the game the bat swoops down and takes it. The key to the white castle is in the blue labyrinth and the key to the black castle is hidden in a secret room in the red labyrinth inside the white castle. To reach the secret room you need to use the bridge. The magnet can be found in the dungeon beneath the white castle. Soon after you start the game, Grundle (the green dragon) comes out of hiding at the end of the great corridor.

Yorgle can be found inside the white castle and Rhindle can be found inside the black castle, guarding the chalice.

Although all the objects remain in the same place each time you play game two, the game is still considered to be the most complex on the cartridge by avid adventurers.

Game three is pretty much the same as game two except for one small, but not very favourable, difference. All the objects are scattered around the kingdom randomly and now and again you get one of the keys locked inside its corresponding castle (normally the golden key), preventing the adventurer from completing his task.

Fortunately for the adventurer, on game one there is a certain quest that always places the objects, dragons etc, in the same place.

To recognise the game you have to reset so that you are outside the yellow castle gates and go down

SPECIFICATION

NAME: ADVENTURE

SUPPLIER: ATARI

PRICE: £19.95

FORMAT: VCS

RATING: Value 3

Graphics 2

Sound 2

Gameplay 3

into the great corridor. If you then see the black key this is the game you want. If not select and try again. Sometimes you will see the magnet outside the yellow castle but do not worry – as long as the black key is in the great corridor you are safe. The objects and creatures are hidden as follows. The sword is hidden in the catacombs beneath the very end of the great corridor. The bridge is being guarded by Grundle in the blue labyrinth. The white and yellow keys are also hidden inside the blue labyrinth. The white key is stuck inside a wall which you can get to by crashing into it. And you will come across the yellow key on your journey to the black castle. As previously mentioned, the black key is inside the great corridor. The magnet can be found in a few places but is most commonly found in the black castle. The chalice can also be found in the black castle, along with the bat. Rhindle and Yorgle can be found entering the great corridor just after the start of the game.

Here is a detailed step-by-step solution to getting through the mazes and catacombs and mastering each individual game.

HOW TO GET THROUGH THE BLUE LABYRINTH TO THE BLACK CASTLE.

(This can be used in all 3 games)

There are two ways of doing this – a short way by using the bridge and a more complex way without using the bridge.

continued from page 57

First, with the bridge:

- 1 Go into the labyrinth and keep on moving right until you go off screen and start crashing into a wall
- 2 Go up, right and then down until you go off screen
- 3 Move right and then go up off the top of the screen. Keep on going until you are confronted by a wall and turn left
- 4 Go up and into the next screen
- 5 Move right and drop the bridge so that it sticks out over both edges of the wall in front of you
- 6 Cross the bridge and move right into the centre corridor and then go up (off screen) and you will be at the entrance to the black castle.

To get out of the labyrinth:

- 1 Move down, back into the blue labyrinth
- 2 Cross the bridge, move left and then down and go onto the next screen below
- 3 Move right and go down the thin corridor until you go off the bottom of the screen again.
- 4 Move left and go up into the next screen
- 5 Keep on moving up until you crash into a wall, then move left and go down into the turning. Move left again and go off screen
- 6 Carry on moving left until you come to the next downward turning. Go down and you will be in the great corridor

Second, without the bridge:

- 1 Enter the labyrinth and keep on moving left until you go off screen and start crashing into a wall

- 2 Move up until you crash into another wall and go right off screen
- 3 Move up and left into the next screen
- 4 Move up and into the next screen
- 5 Move right and off screen yet again
- 6 Move up right and up again - you should be standing in a long corridor, if not try again
- 7 Move right off screen
- 8 Go to the centre of the screen and start moving up until you finish at the black castle entrance

To get back through the labyrinth:

- 1 Move down until you can move down no further and wind your way to the left off screen
- 2 You will be in a long corridor, below you is a wall with two openings in it. Take the opening on the left
- 3 Wind your way left off screen
- 4 Go down off screen
- 5 Go right off screen
- 6 Move down and left off screen
- 7 Go down the first turning you reach and move right off screen
- 8 Exit the labyrinth

HOW TO GET THROUGH THE CATACOMBS BELOW THE GREAT CORRIDOR TO THE WHITE CASTLE

- 1 Move down into the catacombs, from the great corridor, until you can move no further
- 2 Move right until you can move no further and then move down until you can not go any further
- 3 Move right off screen until you

crash into a wall and then move down off screen

- 4 Keep on moving down until you cannot go any further and move left off screen

- 5 You should now be in a corridor

- 6 Go up off the top of the screen and emerge at the white castle gates

To get back to the great corridor:

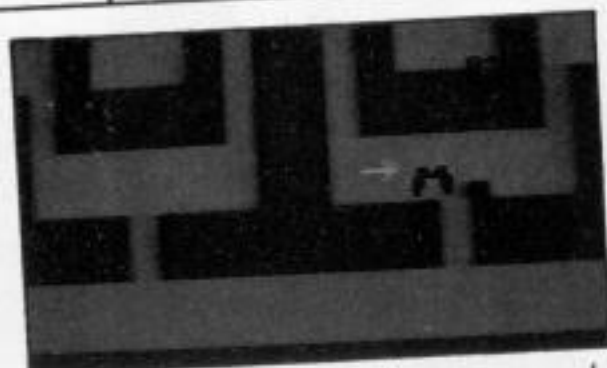
- 1 Go back into the catacombs and go up off screen
- 2 Move left off screen and then go up until you can go no further
- 3 Move left until you are at the top centre-point of the screen
- 4 Move up and you will find yourself in the great corridor

To reach the dungeons through the same set of catacombs:

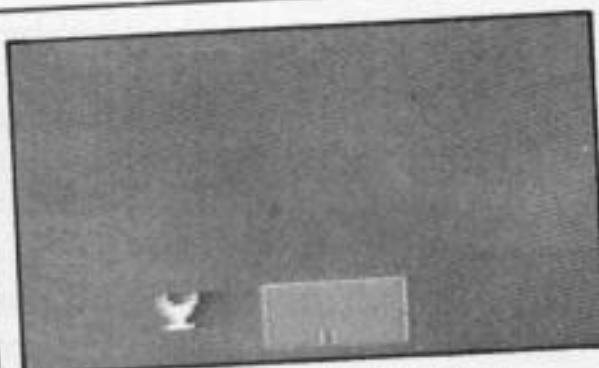
- 1 Enter the catacombs and move down until you can go no further
- 2 Move left until you crash into a catacombe wall and move down until you can go no further
- 3 Move left off screen and go down again off screen
- 4 Move right and you will be in the set of dungeons

To get back out again:

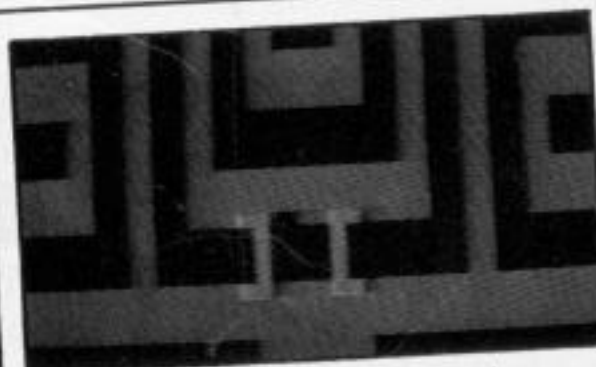
- 1 Stand so that the adventurer is touching the top dungeon wall and move left into the catacombs until you can go no further
- 2 Move up off a screen and then go right off screen
- 3 Move up until you come to a stop
- 4 Move right and go to the top centre of the screen
- 5 Move up and you are out



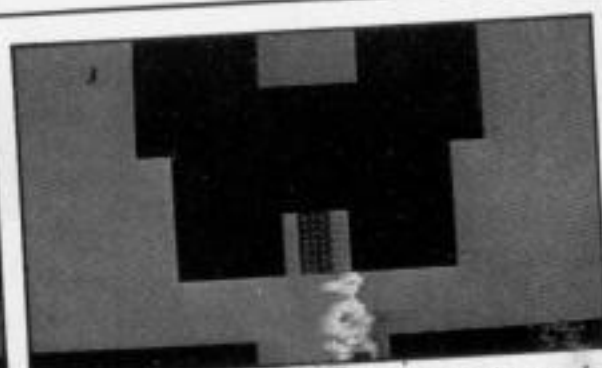
The bat making off with your sword.



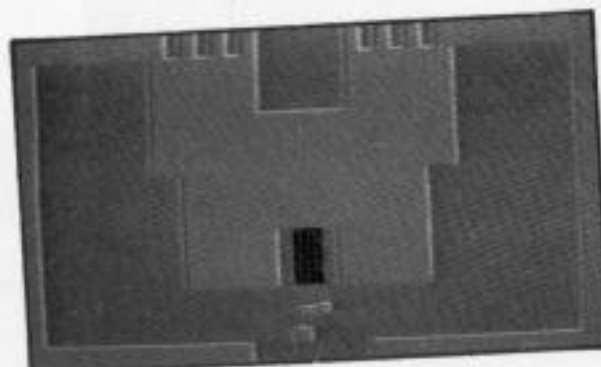
Deep in a catacomb, there's a chalice!



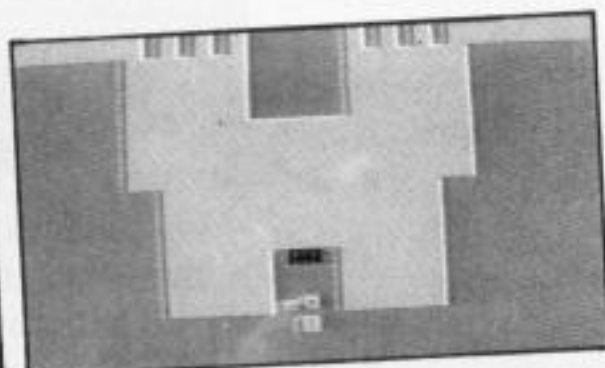
The bridge is useful for crossing labyrinth walls.



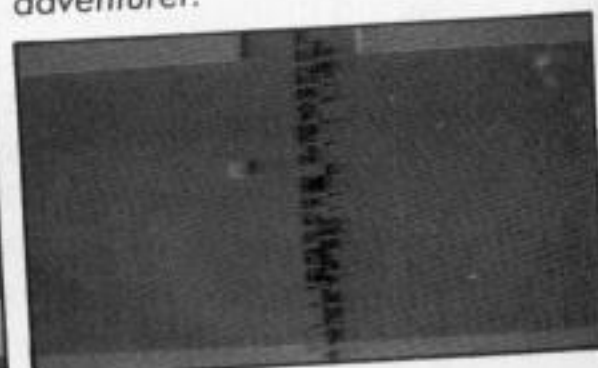
Oh dear! In front of the black castle, Yorgle has just eaten a foolhardy adventurer.



Using a key to open the castle gate.



Armed with a sword, our intrepid adventurer tackles the blue labyrinth.



The Secret room.

HOW TO GET TO THE SECRET ROOM INSIDE THE RED LABYRINTH. For this you need the bridge.

- 1 Enter the white castle and keep on going up until you are stopped by a wall.
- 2 Move right until you are stopped by another wall and move down (off screen) right and up off screen.
- 3 Keep on going up until you stop against a wall. Drop the bridge across the wall so that the bridge overlaps both sides (of the wall) and then cross it.

- 4 Move right off screen
- 5 Keep on moving right until you come to a corridor beneath you and go down either the left or right turnings. This is the secret room.

To get back from the secret room.

- 1 Go back up the turning you came down and go off screen until you reach the top.
- 2 Move left until you go off screen.
- 3 Go back down through the bridge and go down off screen until you hit a wall. Move up and off screen.
- 4 Move left and keep on going down until you leave the white castle.

To get rid of the bat in games two and three you must drop him inside the yellow castle (making sure there are no other objects there). Fingers crossed he will "wrap around" the screen and continue to do so throughout the game. Only go back to the castle when you are not holding any objects.

HERE IS A STEP BY STEP GUIDE TO COMPLETING GAMES ONE, TWO AND THREE

Game one:

- 1 Pick up the golden key, enter the castle and pick up the sword.
- 2 Come out of the castle and go to the left end of the great corridor where you will encounter Yorgle. Slay him.
- 3 Go back to the right end of the corridor and go into the dungeon. Slay Grundle, pick up the black key and head for the black castle.
- 4 Unlock the castle, enter and drop the black key.
- 5 Collect the chalice, come out of

the black castle and go back to the yellow castle.

- 6 Enter the castle with the chalice and complete the game.

Game two:

- 1 Reset the game and you will see the bat fly past the sword.
- 2 Pick up the bat (with the sword) and go to the right end of the great corridor where you will encounter Grundle. Slay him.
- 3 Take the bat through the catacombs and make him swap the sword for the golden key.
- 4 Take the bat back to the golden castle and enter. Drop the bat inside so he "wraps around". He should not bother you again.
- 5 Go to the blue labyrinth and find your way through to the white key.
- 6 Pick up the key and to the white castle. Do not enter, just drop the key outside.
- 7 Go and collect the sword from the catacombs, take it back to the white castle and leave it there.
- 8 Unlock the castle, drop the key and quickly go back and collect the sword.
- 9 Yorgle will approach you. Slay him.
- 10 Drop the sword and go and collect the bridge from the catacombs.
- 11 Take the bridge inside the white castle and go to the secret room.
- 12 Pick up the black key, retrace your steps and go to the black castle. Drop the key outside. Do likewise for the sword.
- 13 Enter with the black key, leave it and bring in the sword.

- 14 Roam the catacombs until you encounter Rhindle and, if possible, slay him.

- 15 Pick up the chalice, wind your way back through the catacombs and blue labyrinth and go to the yellow castle.

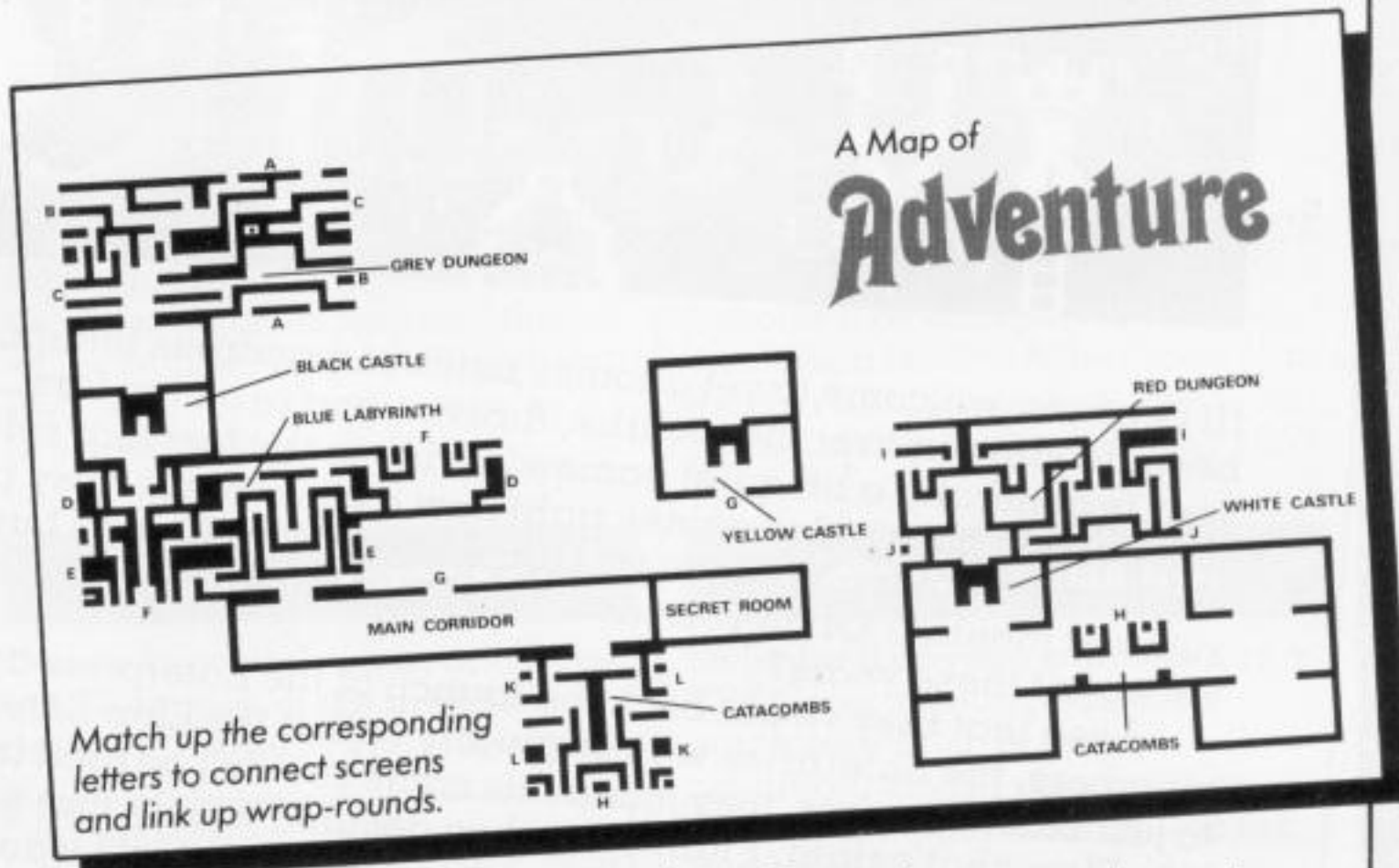
- 16 Enter with the chalice and complete the game.

Game 3:

Find the special game as mentioned before and proceed as follows:

- 1 Reset the game and go to the catacombs beneath the great corridor. Find the sword and pick it up.
- 2 Go back up to the corridor and you will see Rhindle and Yorgle emerging from the right-hand side of the screen. Slay them both with your sword.
- 3 Keep the sword and go to the blue labyrinth. As soon as you enter you will encounter Grundle. Slay him with your sword.
- 4 Go through the labyrinth until you come across the golden key. Pick it up and go and unlock the yellow castle. Leave the key.
- 5 Go and collect the black key from the great corridor. Go to the black castle and enter.
- 6 Go to the catacombs and find the chalice. If the bat has stolen it, swap it for the key.
- 7 Take the chalice back through the catacombs and labyrinth. Go to the golden castle and complete your task.

Adventure is one of the most enthralling games you can buy for the Atari 2600 and any adventure enthusiast should not be without it.





Hi Gamers, welcome to yet another batch of wondrous letters, views, Eggs etc that have been flooding in over the months. As ever, you're on top form. Unfortunately, this time of the year is generally a bit quiet gamewise due to the fact that software manufacturers figure that nobody buys video games right now as they're too busy playing with Frisbees or washing their cars. What do you think about that? Do you buy games during the spring and summer months? Or do you save it for Christmas? Have the manufacturers been getting it wrong all these years?

I see that they've put back the launch of the Enterprise again. For the benefit of new members, the Enterprise was originally called the Elan Enterprise which was then changed to just Elan. However, they found this name couldn't be used in some countries, so they changed it to Flan, that's right, Flan. They then decided wisely that possibly Flan wasn't such a hot name for a micro so they are now calling it Enterprise! I wonder what their version of the game Star Trek will be called! I can, however, confirm that there's no truth in the rumour that the launch of this computer is being deliberately delayed for Prince William's wedding!

As usual, keep the letters flooding in as we love to hear from you (unless you're telling us about a bug in Donkey Kong). Also let me know what you think of the Steve Kitchen article. Is there anyone you'd like us to try and interview? If so, what questions would you ask him (or her, for that matter)?

Anyway, must go now. My Frisbee awaits. See you next month.

TV GAMER
187 Oxford Street
London W1R 1AJ

*Dear
Dwain...*

Which Atari?

I would be very grateful if you could supply me with some information concerning Atari home computers. I am interested in buying the Atari 800 but have been told there is now one on the market which is cheaper. We are about to buy for a 13-year-old and would be grateful if you could advise us.

A. PALMER, Dublin 8

You could look at the Atari 600XL review in our March issue, or, if you can wait a month, read our Buyer's Guide in the July issue. DW

Mr. Do or don't!

Do you know if Mr. Do can be played on the Atari console? Also, what games do you get with the Atari VCS, Pac-Man or Combat?
JEREMY CLARK, Mirfield, W. Yorks

A VCS version of Mr. Do is on its way. Pac-Man is now the game that comes with the VCS, but old stock may still have Combat. DW

Safety screens

Could you please tell me why some cartridges have two different title screens? I first noticed it when I switched on the new game for Intellivision called Beamrider by Activision. The first title screen you see says "Beamrider, copyright 1983, Activision", which is as you would expect. Then when you press the reset button, the screen goes blank and you catch sight of another title screen which says "Mattel Electronics

presents Beamrider, copyright 1982, Mattel". This seems unusual as the two titles are for different companies. I've also noticed the same kind of thing on Imagic's Dracula.

ALLAN SMILLIE, Ashton-under-Lyne

The reason for the two screens is part of an early Mattel ploy to prevent third-party software. The Mattel title screen is needed to access the CPU (central processing unit). This screen has to be displayed for a fraction of a second (the computer doesn't need to read it for as long as we do) in order that the game be acknowledged. The second screen appears on all Mattel Intellivision compatible software but it is not always as visible as it is in Beamrider. D. W.

Coleco shop

I own a video and electronic games shop, and have taken your magazine, TV Gamer, since it first came out. In your April issue, I was surprised to see a letter from

Robert Barnes of Winslow, Bucks saying he cannot find a shop that rents out Coleco games. Well, as you say in your editor's reply to his letter, "Has anyone out there found a Colecovision rental shop?". It's a pity Robert doesn't live here in Gillingham, as we've been renting Coleco consoles and a large range of games for over a month now and find them extremely popular. In fact, we have a job keeping up with demand.



I, myself, have a Colecovision console and about a dozen games. I find them most absorbing, interesting and addictive so I would like to add, in reply to another letter you've printed from Paul Finch of Coventry, he must be pretty hard to please. If he became "bored stiff" after only one hour, I wonder what he would make of poor old Atari or Intellivision!

L.T. WILLIAMS, Gillingham, Kent

It seems that there are several places around that hire Coleco carts so, the answer seems to be, if you look hard enough, you'll find them. DW

A 128K Coleco

Two of my friends and I have Colecovisions. A few months ago one of them heard that an expander (not the Adam

computer) would be coming out for the Colecovision which would boost its present memory up to 128K. I wonder if you could verify this, and also tell me when the game *Slither* will be available in the shops.

JOHN FAREHAM, Shirebrook, Notts

The Adam will give you 80K not 128K. However, an expander for the Adam is on its way and this will give 128K. *Slither* will be out very soon - look for a review in next month's issue. DW

Home versions?

Do you know if there is, or will be, a VCS version of the arcade games *Foodfight* (which has just



come out) and *Buck Rogers*?

STEPHEN LENNON, N. Ireland

No news on *Foodfight* as yet. As for *Buck Rogers*, well, Coleco own the rights to this game so, the chances are, a VCS version of this game will be available soon after the appearance of the ADAM/Coleco version. DW

Lousy leaflet!

I recently got a Vectrex and have been playing *Mine Storm* ever

since. In the leaflet that comes with it, it says "after clearing *Minefield 13*, you may move on to another type of screen." I have made it to screen 13 to see what 14 was like and found it to be the same as all the others. Does this mean something is wrong with my Vectrex?

S. PEARCE

It seems that whoever wrote the instruction book to *Mine Storm* made a bit of a boo-boo. All I can say is that it wasn't me, honest! DW

Convert sells up!

I wonder if anyone wants to buy a CBS Colecovision and Turbo module for £150 (in prime condition, since I only got it at Christmas) together with *Donkey Kong* and *Turbo*. I'm thinking of selling because I want to buy a home computer.

H. COOKE, Bambridge, IOW

I don't think you'll get quite as much as you hope for your merchandise as the price of Colecos has gone down since your model was bought and £150 would now buy a brand new system, including the *Turbo* module. However, if anyone wants to make an offer, then drop me a line and I'll forward it on. DW

ExVectrex

I recently heard that Milton Bradley have decided to discontinue the Vectrex system. This had disappointed me a great deal. I thought that they were progressing well, what with a computer keyboard, 3D glasses and umpteen cartridges scheduled to come out in the near future. What I would like to know



is if the above products will actually still be released as planned, or are they going to be scrapped? Also, will there be any chance of another company taking over production of the Vectrex?

IAIN MCLINTOCK, East Kilbridge, Glasgow

Nobody really knows what will happen to the promised games and peripherals. MB won't tell us anything concrete. We, too, feel that it is a great pity about Vectrex. DW

Any adventures?

Are CBS bringing out any games similar to *Treasures of Tarmin* or *Cloudy Mountain* for the Colecovision in the near future?

BILL MORAN, Haverill, Suffolk

We have no definite info. on graphic adventures (apart from *Dragons Lair*, of course). DW

Gambling games

Have you heard of plans for an expansion module number 4 for the CBS Colecovision console? I own a Colecovision console and would like to see a fruit machine for the system which would be



able to take coins (some gamers like to have a bit of a gamble!). Also, a voice module would be good, knowing how powerful the console is; Intellivision have a very good one.

STEPHEN CHAPMAN, Southampton, Hampshire

Sounds like a good idea. If our friends at Coleco are reading this then maybe they'll put the idea into practice. DW



PLAYING VIDEO GAMES CERTAINLY SHARPENS UP YOUR REFLEXES DOESN'T IT....?

Star Wars query

Do you know if Atari have produced their arcade hit *Star Wars* for the VCS. I hope so, it's excellent! I realise it's a Vectorscan graphic game, but Atari have already translated *Battlezone* into a Rasterscan game and they made a great job of that.

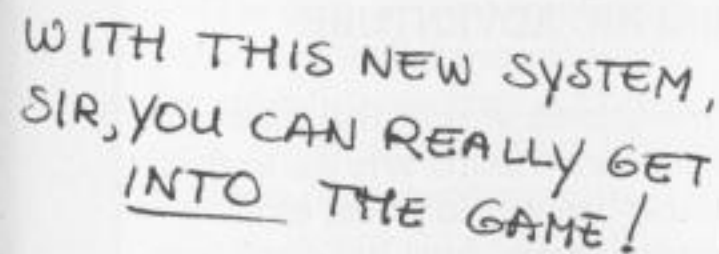
Also, in the Autumn issue of *TV gamer*, you mentioned, in the Atari system review, that there was a voice controlled game in the U.S.

— could you tell me what it's called and if it is to be launched in the UK?

STEVEN WOOD, Portishead, Avon

The bad news is that *Star Wars* will not be released by Atari: the good news is that it will, in fact, be released by Parker in the very near future. As for the voice, I'm afraid Atari have cancelled this idea. DW





"If you do see the pale bulbous eyes (and they see you) you can escape them by typing the direction you came from followed by WAIT and then the directions again." DW

SCREEN ADVENTURES

continued from page 25

LORDS OF TIME

LEVEL 9 COMPUTING £9.90
BBC MODEL B
TEXT ADVENTURE

The first game in a new series of adventures by Sue Gazzard. The game is well up to the usual level of Level 9's products, with fast response and detailed error messages. The game comes with a booklet explaining your task.

You have had a strange haunting dream, which leaves you with a quest – to collect various items and to cast them into a cauldron. Only by doing this, can you stop the evil Lords of Time. The objects you have to collect are scattered through different time zones, and you must travel through them in a grandfather clock. Your first objective is to work out how to operate the thing!

The game is really a series of separate adventures in one, as you meet dinosaurs, tooth fairies and much more on your travels.

What makes the game excellent is the care and attention that has been devoted to the descriptions. You start the game debugging your latest adventure.
Mike Lewis

PHILOSOPHERS QUEST

ACORNSOFT £9.95
BBC MODEL B
TEXT ADVENTURE

This was one of Acornsoft's first adventures for the BBC (and indeed one of the first adventures by anyone) and it is still one of the very best.

You start the game in a shop with a number of items to use

in the rest of the adventure. You must choose two from three – which ones? You exit the shop and move into darkness. Any direction you move in results in a spider killing you! Just how do you get out of here?! Well, there is a way, obviously, and, after some thought, you enter into one of the oddest and most frustrating adventures available. All the puzzles are logical, but they certainly aren't easy! I've been been playing this game since it appeared, off and on, and I still keep coming back to it. Buy it and brush up on your philosophy a little – you'll need it! By the way, anyone found the dog yet? Or worked out what Blach means, or.....

Mike Lewis

PROJECT VOLCANO

MISSION SOFTWARE £6.95
2 x SPECTRUM 48K
1 single game
ADVENTURE GRAPHICS/TEXT

A spy oriented Adventure game in which you have to work your way through various levels of an enemy installation. Eventually, you will find the hidden Computer Complex which must be erased using the destruct code that you find along the way.

In addition to the tape, you are equipped with a small folder containing a lot of relevant information about your mission, such as blueprints, codes, names of top officials and their swiss bank account nos. etc.

This makes a good 3-D maze type adventure into a better than average game. *DW*

QUEST FOR THE RINGS

PHILIPS G 7000
2 variations
ARCADE ADVENTURE

A remarkable game using a board and counters linked with

a screen game. Two players combine forces to beat the computer. To move across the board, players come to locations where they must fight nasties on screen before they can go on. There are four different screens: dungeons, shifting caverns, fiery pits and invisible mazes and several kinds of baddies. Most screens can be beaten by one player alone, but dragons can only be outflanked where both players co-operate, one sacrifices his man while the other slips past the dragon. *JS*

Value 3½, Graphics 2½, Sound 2 Gameplay 3½.

SORCERY

VIRGIN GAMES £7.95
2 x SPECTRUM 48K
1 single game
GRAPHIC ADVENTURE

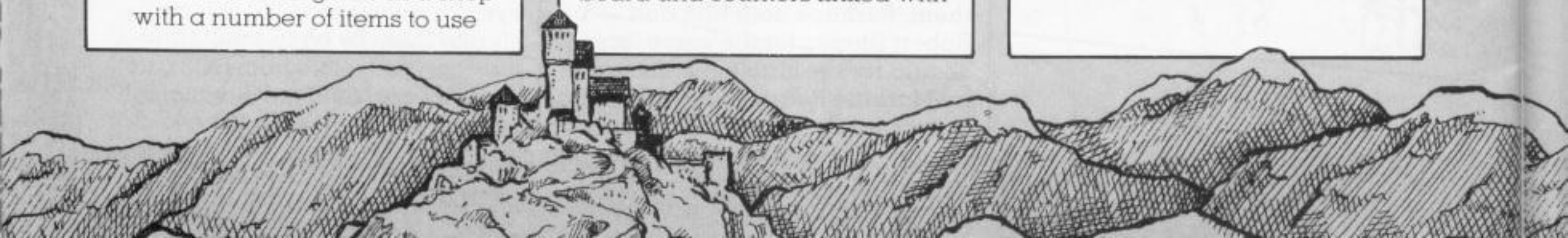
Sorcery puts you in the guise of a wise old wizard whose task it is to rid the world of an evil Necromancer and his demonic servants. To destroy them all, you must journey through screens avoiding nasties and picking up useful and/or valuable items, without coming a cropper.

All 15 screens of this multi-board adventure are horizontally connected, so you never have to go up or down to find them. You can, however, fly to the top of the screen in order to avoid the rejects from a thriller video or to exit through a door located at the top left of the screen.

The ultimate objective is to take the correct object to screen 15 (Stonehenge) and offer it. If it is the correct object, Necromancer and his goons will be vanquished forever. If it's wrong, you're dead.

Those of you who like *Alchemist* will probably go for this one as well, even though it is not as complex. *DW*

Value 3, Graphics 3, Sound 2, Gameplay 3



SPACE ADVENTURE

VIRGIN GAMES £7.95
BBC MODEL B
ARCADE ADVENTURE

This is an adventure aboard a spaceship overrun with robots. You control a spaceman, whose job it is to collect four crystals which are scattered throughout the three levels of the ship.

To get the crystals, you must find the keys to the rooms they are in, and robots are guarding these. When you enter a room you may be faced with one or two robots. These must be destroyed before you can leave the room. Scattered throughout the ship are powerpacks, which are vital as they power your laser, blaster and powerpack.

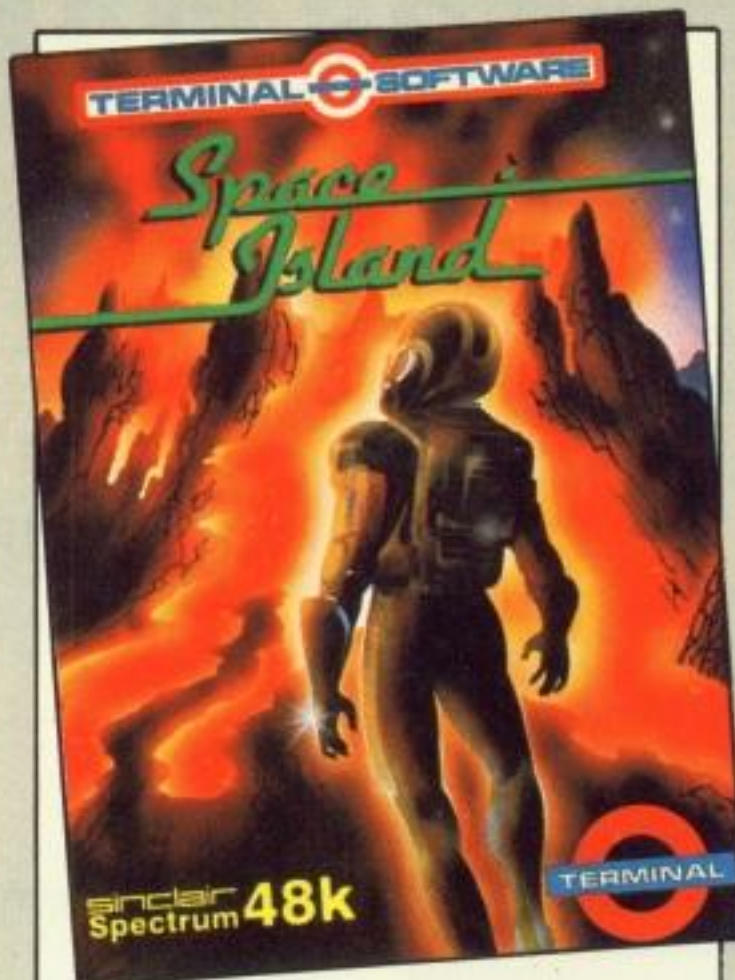
The game is interesting to play, but lacks the addictive excitement of other robot shoot-ups, such as *Robotron*. There are too few opponents and the action is far too slow. The crystal collecting livens up the game slightly, but the game isn't really worth its £8 price tag.
Mike Lewis

SPACE ISLAND

TERMINAL SOFTWARE £6.95
48K Spectrum
GRAPHIC ADVENTURE

The flashy packaging on this game offers "Slick machine code display, real time action keep you on your toes ... a world of action and intrigue inside your computer ..." The scenario is that there is a dangerous time distortion around the planet Zyro. Your spaceship is parked above a group of volcanic islands and you control an android who is on the ground.

Despite the claims on the packaging that the game and the display is slick machine-code, I have my doubts as the main part of the program, at least, is written in basic. The display is a picture of a group of islands which are covered with little black dots



representing areas of interest. You control a small cross which represents your android which you can move with the cursor keys. The idea is to move the cross so that it intersects a black dot, and then a text message appears on the screen describing what you have found there. This isn't particularly easy as the cross moves continuously, and your android drowns if he falls in the sea. When the location has been revealed, you can press space to reveal the vocabulary of actions open to you. This is very limited, and consists of pressing one key - G for Get, D for Drop, etc.

The game quickly grows monotonous, and has none of the atmosphere or plot of a text adventure, nor any of the graphics of an arcade adventure. There are plenty of much better programs available for the Spectrum.
Mike Lewis

ZODIAC

TANSOFT £9.90
ORIC 48K
TEXT ADVENTURE

This was the first adventure available for the Oric, and sold very well because of the vast lack of halfway-decent software around then. Compared with adventures now available on the Oric,

such as *The Hobbit*, *Zodiac* shows its age and poor quality.

The game is written purely in BASIC which results in a slow response and a reduced number of locations. The object of the adventure is to collect various items associated with the Zodiac, while exploring a house. The game is interesting, but has short descriptions and a fairly limited vocabulary. Good use is made of sound though (rare in most adventures) with the Archer's theme coming from a radio at one point.

The game is fairly simple to solve, so I wouldn't suggest it if you're an experienced adventurer. However, it might be worth buying if you are a beginner, even if £10 is a lot for a BASIC adventure. *Mike Lewis*

ZORGON CASTLE

I.J.K. £8.50
ORIC-1, 48K
ARCADE ADVENTURE

This is probably the best game around for the Oric and is in the class of *Manic Miner*.

Your task is to complete four missions and the rescue the princess Roz, who is held in the Zorgon Castle. In three of the missions, you control an animated figure which can run and jump. The fourth mission, however is a *Scramble* type game and is simple compared with the other three.

In each mission you have to find a magic stone; if you complete all the missions you are able to enter the Zorgon Castle.

Now you are confronted with another screen. In this you again control the animated figure. You have to run along the screen to pull a rope, which fires a cannon towards the Zorgon King. When crossing the screen you have to jump over insects which fire stings at you: but when the bridge collapses, the king falls to his death. *Stuart Croot*
Value 4, Graphics 4, Sound 2, Gameplay 4.

REVIEWERS WANTED

VIC-20, COMMODORE 64, BBC B, SPECTRUM, ORIC, AQUARIUS, DRAGON 32

Do you own a home computer? Can you write? Send us a review of your favourite game and, if we like your review, we'll ask you to join our reviewer's panel.

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Details? Just complete the form below or a copy of it and send it to us with your sample review.

Style notes

Sample reviews should be 100-250 words, and should contain game value ratings (see "How good is the game?" in the Guide to Listings on page 48 of this issue of *TV Gamer*). Reviews appearing in Games from the Movies (pp 12-15) and the New Games (pp 45-48), will give an impression of the style required. It is only necessary to prepare one sample review.

To: The Editor, Review Panel, TV Gamer,
187 Oxford Street, London W1R 1AJ.

I would like to join your reviewer's panel. If I am selected, I understand that in exchange for writing reviews of game cassettes sent to me by TV Gamer, I will normally be able to keep the cassettes.

I own the following computer(s) and peripherals (include information such as cassette players, joysticks etc).

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I enclose my sample review.

COMING SOON IN TV GAMER

Maze games: Well, of course, there's *Pac-Man* and several hundred *Pac-Man* look-alikes, but did you know about the fascinating maze adventure games like *Treasures of Tarmin* or *Transylvanian Towers*? Here you can wander through perspectives of halls where behind the next corner can be a vicious Nasty or some handy treasure. Even the simpler maze games have their addicts – *Munchkins* (G7000), for instance, with its wandering power pellets, or the endless *Ms Pac-Man*.

New Games: More reviewers are applying to write for TV Gamer, so we should be well over our 50 target by the next issue.

Listings: We'll be offering a microguide to the games-playing hardware available in Britain, with current prices and plenty of comments.

Dragon 32: We'll be looking at this popular computer and telling you about its game-playing prowess.

Back Numbers

Our first monthly issue, March 1984, covered: *In-depth Reviews* – Night Stalker, Pitfall, Mr Do; *Systems* – The new Atari 600X2 computer; *Games Delivery* – Guide to carts, cassettes, floppies, microdrives etc; *The Arcade Scene* – Lasergames; *Sky Wars* – Training fighter pilots in mega-buck simulators; *Special reviews* – Tank games.

TV Gamer's April 1984 issue covered *In depth reviews*: Yar's Revenge, Raiders of the Lost Ark (first part), *Systems*: The Sinclair computers, *The Arcade Scene*: Bubbles, Sinistar, Crystal Castles, Star Wars, *Special Feature*: Adventure games, *Interview*: Britain's own World Atari champs, *Battlefield Video*: How the military use computers to save on real weapons training. *Research*: US Psychologists give screen games the OK. *Special Reviews*: Space Cockpit games.

The May 1984 issue covered *In depth reviews*: Miner 2049er, Raiders of the Lost Ark (concluded), *Systems* Sharp MZ-700, Texas TI-99/4A, *The Arcade Scene*: Three more games reviewed, *Special Features*: Games from the Movies, How Video Games Began, military war games compared to home games.

If you missed your copies, cut out this coupon or write, sending £1 for each copy required to the Back Numbers Department, TV Gamer, 187 Oxford Street, London W1R 1AJ.

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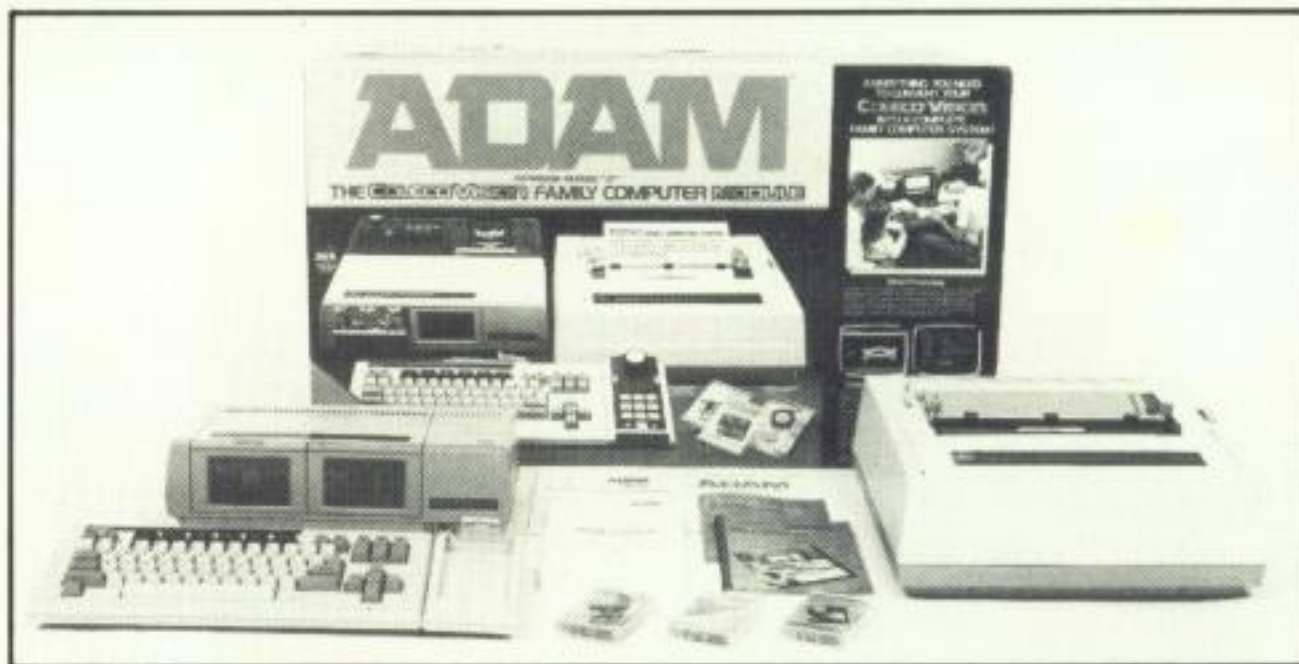
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MEMORY CONSOLE/DATA DRIVE: *The heart of the Adam system is the 40K ROM and 64K RAM memory console which combines with the 32K ROM and 16K RAM in Colecovision to give you a total of 72K ROM (including 24K cartridge ROM) and 80K RAM (expandable to 144K). Built into the memory console is a digital data drive which accepts Adam's digital data packs, a fast and reliable mass storage medium that is capable of storing 256K of information, that's about 250 pages of double spaced text! The console is also designed to accommodate a second optional digital data drive.

FULL STROKE KEYBOARD: The Adam keyboard has been designed as a professional quality keyboard that combines ease of use with an impressive array of features. It is stepped and sculptured for maximum efficiency and has 75 full stroke keys which include 6 colour coded Smart Keys which are redefined for each new application: 10 command keys which are dedicated to the word processing function, and 5 cursor control keys for easy positioning of the cursor at any point on the screen. You can attach a Colecovision controller to the keyboard to function as a numeric keypad for easy data entry. It can also be held like a calculator, a feature which makes working with numbers particularly easy. The joystick part of the hand controller can be used in the same way as the cursor control keys, to move the cursor around the screen.

LETTER QUALITY PRINTER: The SmartWriter letter quality daisywheel printer is a bi-directional 80 column printer which prints at a rate of 120 words per minute. It uses standard interchangeable daisywheels, so a variety of typestyles are available. The printer has a 9.5 inch wide carriage for either single sheets or continuous fan fold paper and uses standard carbon ribbons. It is comparable to many printers which cost as much as the total Adam package. The printer can be used either with the Adam's SmartWriter word processing program or as a stand alone electronic typewriter.

BUILT-IN WORD PROCESSOR: Adam comes with SmartWriter word processing built-in. This program is so easy to use that you only have to turn the power on and the word processor is on line and ready to go. Detailed instruction books are not necessary as the Computer guides you step by step, working from a series of Menu commands. It enables you to type in text, then completely edit or revise it with the touch of a few keys. Changes are readily made and a series of queries from the computer confirm your intentions, so that you can continuously double check your work as you type.

COMPATIBILITY WITH COLECOVISION: By using high speed interactive microprocessors in each of the modules, the Coleco Adam is designed to take additional advantage of both the 32K ROM and 16K RAM memory capability in the Colecovision. If you do not already own a Colecovision Console (£99 inc VAT), then you will need to purchase this when you initially purchase your Adam Computer package (£499 inc VAT), making a total purchase price of (£598 inc VAT).

WHAT IS COLECOVISION: Colecovision is one of the worlds most powerful video game systems, capable of displaying arcade quality colour graphics of incredible quality on a standard Colour TV set. The console (see picture bottom left) accepts 24K ROM cartridges such as Turbo and Zaxxon and is supplied with the popular Donkey Kong cartridge and a pair of joystick controllers. Colecovision has a range of licenced arcade hits available such as: Gorf, Carnival, Cosmic Avenger, Mouse Trap, Ladybug, Venture, Smurf, Pepper II, Space Panic, Looping, Space Fury, Mr Do, Time Pilot, Wizard of Wor and many others. So there you have it, Adam plus Colecovision the unbeatable combination. Send the coupon below for your FREE copy of our 12 page Colour brochure giving details on the complete Adam system.

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